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AMERICAN SQUARE DANCE

THE NATIONAL MAGAZINE
WITH THE SWINGING LINES

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MAY 1977



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CO-EDITORIAL



The spotlight is on square dancing! Have you noticed all the national coverage in recent months — *Newsweek*, *National Observer*, *Family Circle*, *Exxon Magazine*, *Ford Times* — not to mention the area and local newspaper coverage? One great improvement we've noted — by and large the latest articles have been true to the facts. Years back, square dancing was treated in the media as a rather outlandish "happening" and some reporters dwelt on the strange or extraordinary aspects of the activity, evidently feeling that only the bizarre would draw the reader's attention.

Today's articles stress the fun and fellowship, the wholesomeness of dancing as a leisure activity, the fact that a caller may find satisfaction in his avocation without great remuneration — in general, the realistic, human-interest facets.

We need to capitalize on the current interest. Keep square dancing in the public eye. This national publicity can be of benefit to all of us.

This month's issue seems to have developed an unplanned theme, as some have done in the past, due to the material submitted. Several articles this

month deal with the newer dancer.

A national trend in 1977 saw smaller square dance classes in most areas, for several much-discussed reasons. The new dancers now graduating, since they are fewer than in 1976, are all the more precious to us. They are the new members for clubs, the attendees at festivals and the best source of recruiters for 1978 classes. We cannot afford to snub, shun or isolate them.

Put the welcome mat out! Make the new graduate feel especially needed! Most of all, be friendly and make them your friends.

Does it seem to you that this *Co-editorial* treats two different topics: public relations and new dancers? Think about both as part of the same package. We portray square dancing in our publicity as fun, square dancers as friendly, the activity as fulfilling. We promise new dancers a "rose garden."

Now the season in which to cultivate the roses has arrived. Coax them with invitations, nourish them with companionship, snip off the growth of inadequacy, and pamper the blossoms until the rose garden flourishes and the new buds are as strong and graceful as the older ones.

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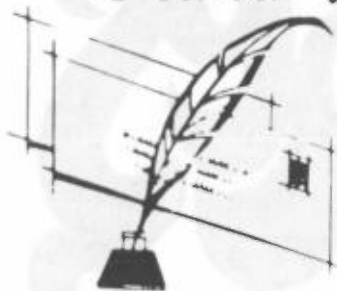
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Grand Zip



Thank you for your answer to my letter concerning late arrivals of my January and February issues of the *American Squaredance* magazines. I have finally received both February and March issues. The February issue which you mailed out on January 25 was received by me on March 10. The March issue which you mailed out on March 2 was received by me on March 15.

(Actually, the March issue was mailed on February 25. Ed.)

It is a shame that the post office is so lax in their deliveries of all classes of mail. I'm sorry to have troubled you, but my wife and I look forward to receiving the magazine. It is such a good one and we like to check the Pulse Polls to see just how many of the new calls we know. We belong to several clubs and like to keep abreast of the new calls.

Thanks again for your trouble and let's hope the rest of the year brings better service from the post office department.

Raymond Pardoen
Bay Shore, New York

Ed. Note: This is representative of many letters received concerning the delay of the February issue, which was mailed the day before the "big blizzard" hit this and eastern areas. We wish our readers to know that ALL magazines are mailed at the same time, bundled and bagged for their destinations. However, we have no control over the speed with which deliveries are made. How we wish we did!

We are just delighted with your presentation of our 26th Chairmen's convention comments in the March issue of *American Squaredance*. Each of us working on the 26th is dedicated to the somewhat awesome task of trying to plan a convention which will be enjoyable to everyone. So we thank you for giving us the opportunity to present out thoughts to the square dance public in such an interesting fashion.

Being so delighted makes it seem almost in poor taste to mention that there are two minor errors in the article. In the Jones' statement on the size of the convention center, the square footage is 525,000, not 25,000. The other is that you switched the names on the photographs of Frank and Connie Evans and Charlie and Shirley DeSantos. So sorry we must call this to your attention.

Steve & Dorothy Musial
Philadelphia, Pennsylvania

ED. NOTE: Our apologies for the two slip-ups...our gremlins have been working overtime again.

Enclosed is my check and order for your magazine. It was a nice surprise to find the Don Gosling fan pin I had designed on your March cover. Both Don and his wife Joan are very nice people.

I also enjoy your "Ladies' Choice" feature as it has many good ideas. Now that it is raining, I have gone back and hunted the one on a rain skirt in a back issue. I also found the Swiss Miss Textile Mart very cooperative and have some lovely material I wouldn't even have known about if not for "Ladies' Choice."

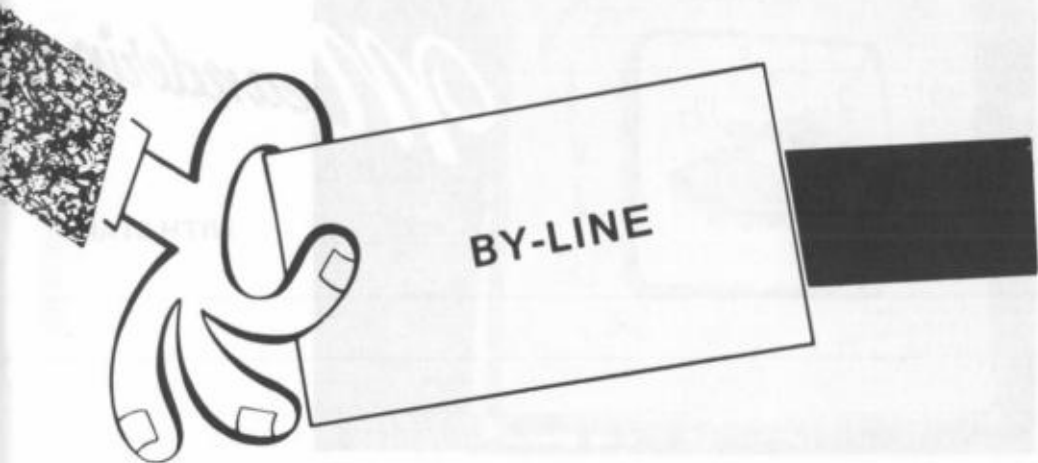
Waunita Irwin
West Burlington, Iowa

ED. NOTE: "Ladies' Choice" is now "Hem-Line."

My sincere thanks to *American Squaredance* and Jim Blackwood for the article about the Central City Exhibition Group. We'll be back again this summer before and after each performance in the Opera House.

Also could you include my open dance dates: June 24 and 25 and every Friday

Continued on Page 103



Two caller-note service publishers have turned their pens to other pursuits in this month's pages. **Ted Wegener** is the note-publisher for the oldest and largest of callers associations, the Southern California Association, and has contributed a letter to his club dancers. **Warren Berguam**, caller-trainer and note-service publisher for the Minnesota Callers Association, tells the tale of two clubs on opposite sides of the Pacific, yet linked by a strong bond.

Many dance clubs have much in common, and so you'll find from Michael **Bekoff's** "Footprints." He may not be a square dancer but his folk dance group certainly resembles many a square dance club.

Round dancing's representatives this month are **Frank and Iris Gilbert**, coordinators for the newly-formed Round Dance Board of Review. The Gilberts are also directors of the National Carousel Clubs.

Reminiscences set the scene for **Helen New's** story of square dancing before the rise of the club, perhaps making us more appreciative of the activity as it is today. **Karen Bigler** humorously narrates her introduction to square dancing, while **Dorothy Needham**, warns, tongue-in-cheek, of the dangers of "speaking square dance" in every-day crowds.

Tom Trainor is a well-known caller, previously from New York, who has written for these pages before. His fable contains a lesson for all of us. Rounding out the issue is the second installment of **Ken Clinefelter's** three-parter.



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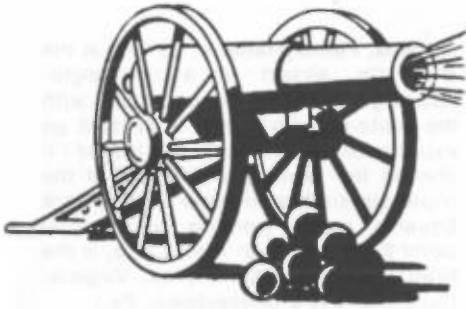


WITH STAN

Big Stone Gap, Virginia— Memories of a pleasant experience flash back continually— hospitality in the home of "A. W." and Sandy North (he's in obstetrics); fine accommodations at the Camara Inn in **Blountsville, Tennessee** where I landed at the Tri-Cities airport; the dance at the Heritage Hall Nursing Home, where older patients, many in wheelchairs, watched the Appalachian Highlanders and guests dance that night, and a chat with area caller Johnny Jones to wind things up.

A good example of what I mean happened in early March in **Utica, NY**, where my good friends Ray (badgemaker) and Lucille (caller) Graf saw to it that club members at the ASD dance made a whoppin' big cake the night of my birthday. What a surprise! The cake, shown above, covered every inch of a card table, and would have fed all the troops at Saratoga in 1777, with enough crumbs left over for forty flocks of homely pigeons.

New Brighton, Pennsylvania— Jim (& Lois) Hume, along with the Happy Bunch Squares, put together another ASD dance in fine style— always fun to share the mike with Jim.



the comfortable Lott homestead almost on the battlefield, I felt so guilty in the lap of luxury I turned the electric blanket down two whole notches.

Columbia, Maryland— A model ASD dance in a renowned model city at midpoint between Baltimore and Washington, D.C. with caller Bruce (and Bonnie) Busch, formerly from Appleton, WI, soon to move to New Jersey. Bruce is gaining a good reputation in the advance/challenge dance realm. Columbia is a planned series of seven villages with no visible "downtown", no slums, full facilities for all needs, and 100% suburbia. Interesting experiment.

Chittenango, New York— Love that annual visit to the "Yellow Rock Ball" and staying over on the farm with caller Maurice (and Dorothy) Warner.

Burlington, Vermont— Home of the Maple Sugar Festival and real quarry country, not to mention some appealing rural landscape. Put it together with the friendly Lake Side Steppers and you've got a winning combination. It was nice to return.

Berlin, New Hampshire— An afternoon dance on Sunday got a good crowd for the Papertown Pacers. The snow held off, but they tell me in that north country it makes no difference — if folks want to square dance they'll bounce in on bobsleds!

Salt Lake City, Utah — I landed in the salt city, but my destination was actually Ogden, and this was the beginning of another great Western Adventure, which you're gonna get sprinkled on you as you read on....

Combining a dance with an annual art show (paintings mostly created by club members) was a very unique idea. Some of the pictures were given away as

doorprizes. Another good idea was combining contras with rounds during the first half hour of the dance. Innovations like these are regular fare at Shuffles and Ruffles. Thanks to caller/prompter Walt (and Louise) Cole for all the leg- and head-work.

Sequim, Washington— I'm now the proud possessor of a "conk painting." That was a gift from the dancers of Sequim, up around Port Angelus, up in the timber country. Art and Joan Ritchie took good care of me and the dancers were super in every respect.

Spokane, Washington— That Western Square Dance Center is a beautiful spot. Nice to get back. Kal and Edith Sherling hosted me. Calling for that crowded floor of responsive dancers was pure joy.

Richland, Washington— Talk about nice halls, those Prairie Shufflers have got one, too, the "Shanty," much more elegant than its name. Thanks for "shuffling" me from airport-to-hall-to-motel, Hacks; and it was a pleasure to work with Bob and Martha McNutt (on rounds) again, reminiscent of "Seminar" days. Only one small problem. There are two airports in the Tri-Cities area (Richland-Kennewick-Pascoe), and I came into one but found out too late that my departure was set for the other one. Experience is a good teacher. (Common sense is another. — Co-ed.)

Olympia, Washington— Hopefully we'll have a story soon on that unique Lac-a-Do (Lack-of-Dough) hall where I called for the Olympia Area Teachers and Callers. It's a do-it-yourself masterpiece. Barry and Lois Aronovitch made me comfortable in their home, and Pat and Ardell Feeney helped set up the dance — good callers, good people.

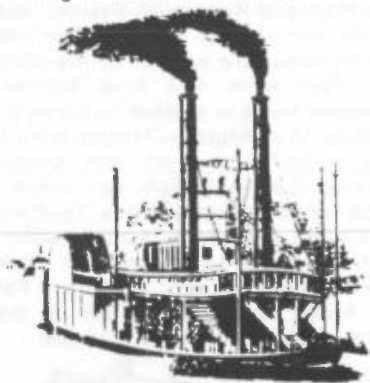


Vancouver, British Columbia— For the fifth time and always a fun-tastic experience, I called for the Haylofters in one of North America's most beautiful cities, and was hosted by the Camerons again in their White Rock villa nestled smartly in the hillside, almost stateside. Who could ask for more? Super-Canada-istic!

Eureka, California— "Are you Stan?"

The question came, surprisingly, from two girls I hadn't seen (Marilyn and Judy) who were my welcoming committee and whisked me off to lunch. It was great to have an encore ASD dance in Redwood country, hosted by Connie (caller) and Al (cuer) Whitfield in mid-March with an Irish flavor and a li'l-bit-o'-green crop of newer dancers. I'll hustle back to that tall timber country like a pudgy pixie to a ring of toadstools — bet your emerald bonnet on it.

St. Louis, Missouri (St. Ann)— Caller Bill (and Dottye) Stephenson worked an ASD dance with me at the Merry Mixers, and filled the church hall with gaily garbed gobs of enthusiastic dancers. Bouquets to Bob McQuie for tending to dozens of details.



East Brunswick, New Jersey— The Merri-8's also put on an Irish bash for the good ol' ASD "glad mag" and I have to say I really like their style. On the stroke of eleven, we broke from dancing, ate at tables, relaxed, heard announcements, won doorprizes, met the visiting "brass," and left with a happy thought about a merry winning club strategy. Try it sometime.

Altoona, Pennsylvania— To land in the Blair Co. airport in a tiny eight-passenger cloud-hopper commuter with the white-knuckle bunch is in itself an experience to remember, but indeed I'll cherish the memory of the fun of the triple-dip sixth anniversary Chim-Rock Squares party, working with genial caller Emil (and Ruth Ann) Corle, in the firehall at Geeseytown. (Yes, Virginia, there really is a Geeseytown, Pa.)



Kingwood, West Virginia— Sorry I was late due to an unexpected stop 'n go gavotte around Pittsburgh at rush hour on Rt. 19, since I didn't know Interstate 79 was closed. Also a 7/8-inch distance on Rand McNally from Morgantown to Kingwood is not a half hour run — those sheepshank roads equal two inches on a Kansas map at the least. But it was a goodly crowd of 24 squares from seventeen clubs at the ASD dance. Thanks to Frank and Jean Slagle, my hosts; Donna and Dennis (caller) Fisher; and to "Sneaky Snake," too.



Peru, Indiana— The third annual Grissom Roundup in "Circus City" was a ball, working with caller Bob Stoops, the Petticoat Rustlers, and many, many guests.

Norfolk, Nebraska— Another return engagement wound up the month of March. I won't forget winding up my tiny rental car after flying to Omaha and winding north to Norfolk ahead of a snowstorm for a pleasurable dance.

Gotta stop — gotta stop — gotta stop — and old "Broken-Record Burdick" (You can say that again — Co-ed.) winds down to a stop.

Open Letter To Club Members

by Ted Wegener
Gardena, California

Dear Club Member:

Over the years I have spoken to many of you about beginners and what is required if we are going to keep them square dancing and have them become active members in our club. No matter how well I am able to teach them to dance I will have failed if they do not join your club and keep dancing. Over the years I have watched some classes where most of the beginners keep dancing and join the club. During the same time I have watched classes where the beginners did not keep dancing and did not join the club. I would like to share my thoughts with you on these matters.

It has been my observation that two things cause beginners to join a club and keep dancing. These things are friendliness and obligation.

Let's start with the most important — friendliness. It is the more forceful of the two and outranks the other. If you are truly friendly with the beginners they will join your club; if not, they won't. If a few of you are friendly, a few beginners will join your club. If many are friendly, many will join.

Actions speak louder than words in this area. Look at your class and club



members — are they in separate groups during the breaks. If the beginners associate only with beginners, how can they make friends with the club members? When one couple is needed to make a square, does a club couple hop into the square quickly and with a smile, or does everyone wait around until lone couple drags reluctantly into the square? Emerson said, "What you do shouts so loudly I cannot hear what you say." Action speaks louder than words. Friendly actions make friends; unfriendly actions drive people away from you and from your club.

If you do not truly like beginners and enjoy helping them through their stumbles and fumbles during class, it would be better for you, your club and the beginners if you were to stay away until they are dancing fairly well. Nothing will turn your beginners off more quickly than someone who never dances with them and who stands on the sidelines laughing at mistakes. Think of you would feel if at every dance there was someone on the sidelines laughing at your mistakes. Would you join a club that treated you like that? Would you join a club where you had no friends? Would you join a club where it was

obvious the club members didn't want to dance with you? Would you join a club that had one member who was nasty every time you made a mistake?

Obligation is the second most important consideration. New dancers will join a club if they feel, "We ought to." You cannot give them this feeling by saying, "We taught you to dance and now you must join our club." This type of statement will "turn them off." No one likes to have an obligation put on him; he likes to think of it himself (or herself). How can we help the dancer think of it? First by letting dancers take part in decisions about the class, little things like, "When shall we have the halfway dance?", "We need help with tables (chairs, attendance list, etc.)" These simple things help them become identified with the club. They can be given symbols of obligation — club names on badges, mailings of the club newspaper, invitations to watch the club dance and partake in refreshments, anything that will help them know you better.

The one thing that helps most in developing obligations is presentation of the club badge and membership at graduation. It will be much easier to keep them if they are members; it is much easier and pleasant for them to stay where they are than to go searching into the unknown. You must make it

easier for them to stay than to leave.

Many club by-laws prevent giving membership and badges to newly graduated dancers without having them go through some process to gain membership. Stop and think how you would feel if you had just graduated and were fearful of going to your first dance and then you found out you could only join the club after fulfilling a further obligation. Would you go the "extra mile," or would you take the easier path and drop out? Most people given a choice take the easier path. How many wonderful people have we lost to square dancing because of this? How many have you lost out of past classes?

By-laws are not God-given; they can be changed. Would you rather have a perfect, unchanged set of by-laws, or a graduating class that joins your club en masse? Is it possible you could change the by-laws for just one class to see what the results would be?

Remember your feelings during the class? Were you afraid? Nervous? Felt like the worst dumbbell? How many times did you feel like quitting? These beginners of yours feel exactly the same way you did! They are going through the same problems. They need your help, consideration, friendship, smiles. They need to know that you want them to join you. Everyone needs to feel wanted.

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by Michael Bekoff
from "Folk Dance Scene"

"Actions speak louder than words", according to the old saying. I thought about our dance club and the people who were part of it. I had been coming religiously to this group every week and had been accepted as a regular member. The evening's dancing was usually followed by a social hour at a local coffee shop where the weary dancers relaxed and refreshed themselves with ice cream, burgers, or coffee. Any birthdays in the group, holidays, or other excuses for a party were celebrated at the coffee-shop with homemade cookies or cakes. Strange or unusual topics would be discussed for hours, and as time grew late, jokes and pranks increased. These would even include the waitresses and the manager who by now had become accustomed to the madness of the group. As I looked around the large table at my fellow dancers one night, I reflected on the place each held in our small community.

Holding court at one end was our group leader, whose energy and humor sustained the club and enabled it to operate. Bringing his own records and stereo each week, carrying his equipment from the parking lot and setting it up, he would always be ready when the dancers began to arrive. Although the room might have been packed with enthusiastic and active people, only a handful remained behind to help him repack his car. Somehow, his cheerfulness and loyalty to the group never wavered, and his observations on life and the unique people who are part of it always amused his listeners.

At the other end of the table sat our 'resident expert', a young man who

never failed to be impressed by his own ability. He had been accepted by an elite dance troupe as one of its performers—a fact that he continually reminded anyone within earshot. The heavy rehearsal schedule had dramatically improved his knowledge and styling, but had also caused him to over-exaggerate his movements and manner. Often dancing by himself when he was too late to lead the line, other regulars attempted to avoid him as much as possible.

In the center of the table was our club's unofficial hostess, who greeted and talked with newcomers, led them through difficult dance steps, and often surprised the others with her fresh-baked cakes and goodies. A popular member, she often organized pot-luck dinners and other surprise get-togethers.

Across from her sat another dedicated regular who often worked behind the scenes to assist the club. An able electrician, he was ready to correct any malfunctions in the stereo or fill in as dance instructor with the same efficiency. Keeping the group informed of upcoming events out-of-town, he handled arrangements for carpools and accommodations for festivals.

These are the people who made up the nucleus of the club, and other members revolved in their own orbits around them. Each had his niche in the organization and his own private reasons for being there. It was through their actions and relationships with others that their inner needs and feelings were revealed, giving us a glimpse of the unique person within.

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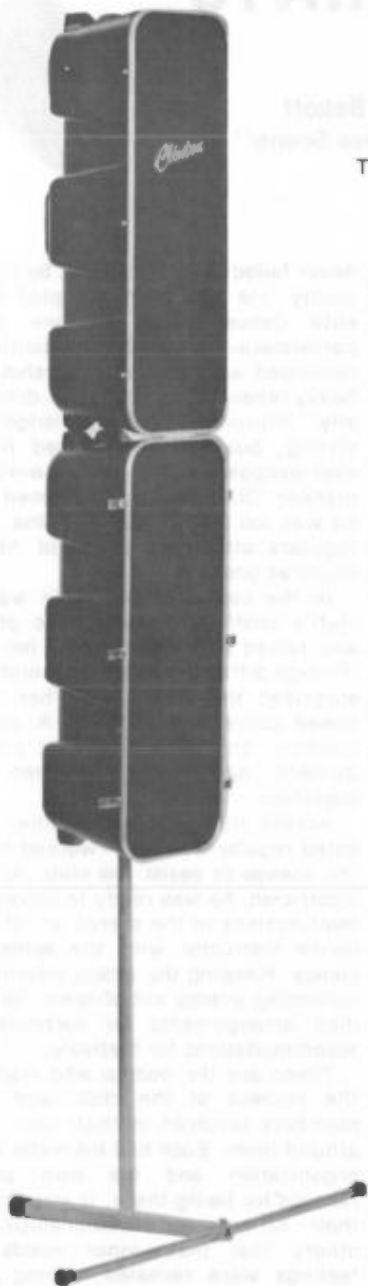
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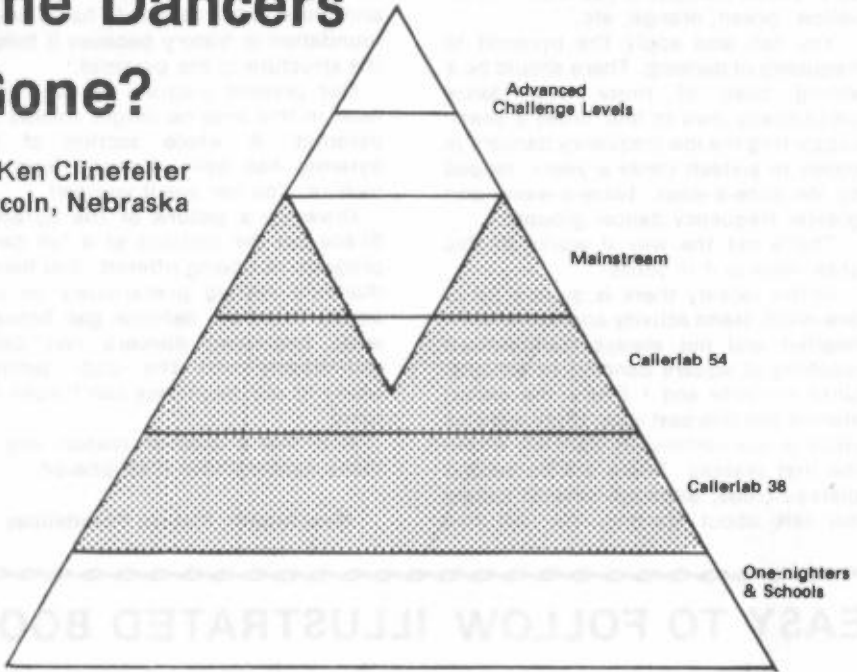
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Where Have All The Dancers Gone?

by Ken Clinefelter
Lincoln, Nebraska



PICTURE A PYRAMID

If you want to understand fully the workings of the modern western square dance activity (or anything else) you have to know something about its history and its structure. One of the easiest ways to look at anything is to compare it to a pyramid.

A pyramid is a good, solid structure. It has a broad and stable base supporting a next higher level, which in turn supports another tier right on up to the peak.

Historically speaking, the base of our square dance pyramid is the European dances imported to this country by the colonials. This base is composed of the old quadrilles and prompted dances which evolved into the frontier and cowboy dances. Other folk dances and steps have melded into this solid base. Then there are the eras of Henry Ford, who brought square dancing into the ballroom, of Lloyd Shaw, who recorded and preserved the cowboy dances and that of the forties and fifties when the dance began to evolve from the "first couple out" to the "keep 'em all moving" style.

In the sixties and seventies we have seen a great deal of innovation and the addition of many movements. We have also seen the activity evolve to the point where some square dancers may spend as may as ten hours a week at it.

The activity has grown from a broad base to its present rate.

The pyramid grid can also be used to look at the structure of square dancing. It can be applied to the "plateaus" of dancing.

Ideally, there should be a broad base of square dancing activity in the one-night-stand and gym-class category. Next level in the pyramid should be the new Callerlab (38) Basic level (Same as the SIOASDS 50 Basics), followed by the

Callerlab (54) Extended Basic level (SIOASDS 75 plus), the Mainstream, the Advanced and Challenge plateaus. You can slice up the triangle into the color-coded plateaus if you wish: white, yellow, green, orange, etc.

You can also apply the pyramid to frequency of dancing. There should be a strong base of those who dance occasionally (two to four times a year), supporting the low frequency dancers (a dozen to sixteen times a year), topped by the once-a-week, twice-a-week, and greater frequency dancer groups.

That's not the way it works in this area. How is it in yours?

In this locality there is quite a bit of one-night-stand activity and some half-hearted and not always standardized teaching of square dancing in schools. Until my wife and I (she's the caller) started one this past year, there were *no* clubs in our community dancing within the first plateau. There are no second plateau clubs, although several callers did talk about starting one. All five

square dance clubs in the local council of clubs are dancing at a level approximately mainstream.

Modern western square dancing, for the most part, is a smooth, interesting and pleasurable dance. It has a sound foundation in history because it follows the structure of the pyramid.

Our present program of dancing at least in this area no longer follows the pyramid. A whole section of the pyramid has been dropped from the picture. You can see it yourself.

Draw up a picture of the pyramid. Shade out the portions of a full dance program not being offered. You have a diamond resting precariously on one point. There's a definite gap between what beginning dancers can dance comfortably and the club dancing. Many of our beginners can't make the jump.

And that's another reason why so many dancers have disappeared.

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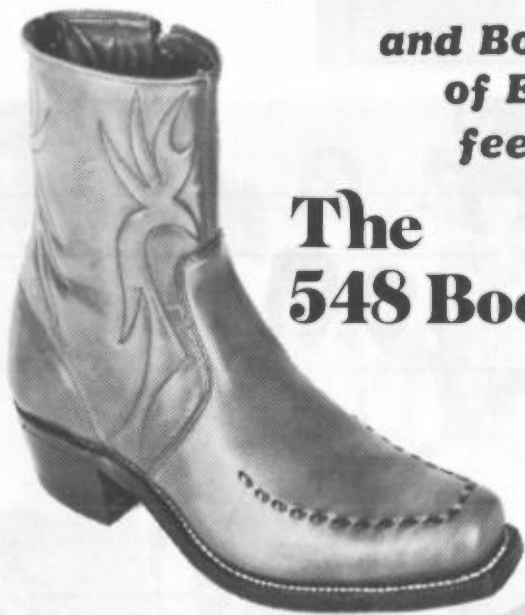
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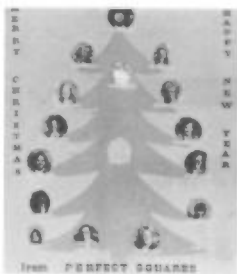


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by Warren Berquam
Maple Plain, Minnesota



TRANS-PACIFIC

TRANSFER

Stand up and be counted. You are a member of an activity that has no borders or bounds to which friendships are limited.

We would like to tell you about two square dance clubs that are separated by eleven thousand miles, and have many, many things in common. Both clubs are made up of handicapped members who are trying to be independent people and make their own livings. Both clubs have danced only to two callers, one Japanese and one American. Both clubs are raising money in order to be self-supporting. Both go out and entertain people who are worse off than they are. Both groups must make special arrangements so they can get to a square dance meeting or dance. But when they arrive, the square dancing is the same for them, as anyone else. They derive a feeling of fellowship and enjoyment.

The Perfect Squares of Minneapolis, Minnesota, have been dancing the basics the same way as any other square dancers do. As their caller, I make no innovations in the basics so that when they have the opportunity, the Perfect Squares can dance with able-bodied people. They can dance to the same caller at the same time with no problems. The handicapped square dancer must learn the basics individually, with no helping hand to guide them or steer them. They are actually learning position dancing from the very first basic.

The dancers have mastered the first 75 basics, plus the Callerlab-approved experimentals, plus the Pulse Poll experimental basics. The dancers enjoy a good hash tip with everything given to

them in one tip.

Our exhibitions are not a memorized routine; the dancers must follow the caller's commands. The exhibitions have more variety in them, for with a different grouping of basics, those who have seen one performance, know it will be different next time.

The Hopefully Squares of Tokyo, Japan, with Take and Te Takeda as caller and leader, follow the same pattern as the Perfect Squares. Take teaches his group in Japan the same way and with the same approach I use.

The Hopefully Squares have twenty-four members in their club. Eight of the members dance in wheel chairs sent to them from the United States. The other dancers are classified as "walkers," but these must use aids in order to walk.

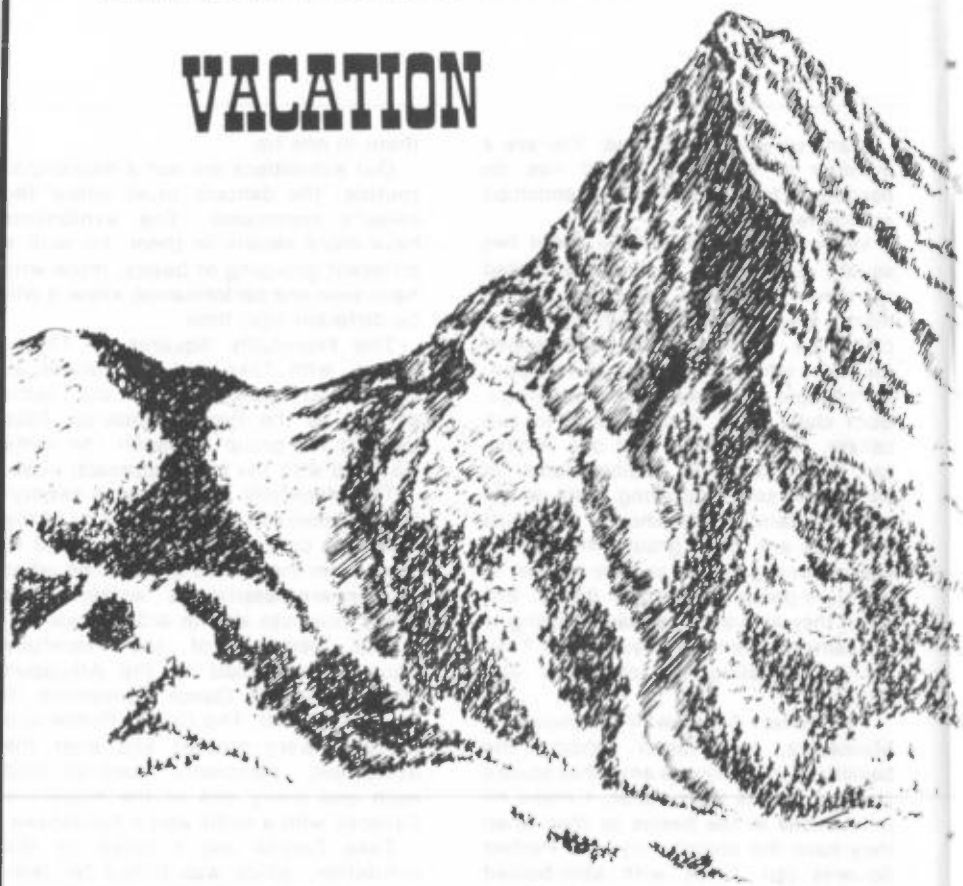
The members of the Hopefully Squares performed at the All-Japan National Square Dance Convention in Hakone, Japan. The Crown Prince and Princess were present and after the exhibition, personally congratulated each and every one of the Hopefully Squares with a smile and a handshake.

Take Takeda and I called for the exhibition, which was filmed for television, to be shown in the United States. A local TV station requested this film, to show the cultural exchange between the two countries.

Pictured are members of the Perfect Squares, members of the Hopefully Squares, and the two Christmas cards exchanged by the two square dance clubs.

Take and I feel we have two wonderful clubs to call for, and I am looking forward to my return trip to Japan to call for the Hopefully Squares.

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| July 31-Aug. 6 Marlin Hull (Burbank, Calif) | | George & Mary D'Aloiso (Dayton, Ohio) |
| Aug. 7-13 Al Horn (Penrose, Colo) | | Frank & Ruth Lanning (Topeka, Kansas) |

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National Round Dance Board of Review

by Frank & Iris Gilbert
Largo, Florida



A steady "rumble" from all around the country requesting some national guidance in the round dance program has resulted in the formation of a National R/D Board of Review.

In the middle forties the idea of using some dance steps and figures from folk, ballroom and square dancing to create line or folk-type dance patterns and/or mixers was born. Dr. Lloyd (Pappy) Shaw saw the potential of this new form of dancing and introduced his "The Round Dance Book" in 1948, which was followed by publications promoting basic standardization by Ginger Osgood and "Doc" Alumbaugh. The expertise of Frank and Carolyn Hamilton, Manning and Nita Smith and others who traveled around the country conducting clinics and workshops, brought round dancing through many years of beginning struggles. In the late 1950's, Latins were introduced to round dancing and again more struggles and problems occurred, as always when we progress forward. Change is the only thing we can be sure of. We must always assure the change is forward. As we progress and larger participation develops, certain organizational functions should be developed; otherwise, some would go one way and some another. In developing unity by organizational efforts, it is logical that we can move together in the same direction, benefitting everyone, and the round dance movement will continue to mature.

Any program must include constant attention to all phases, not just the bottom or the top. Like a plant, the root needs as much attention as the stem or trunk and the flowering top and vice versa. Therefore, a successful round dance activity needs all sectors functioning equally well in a unified manner to achieve complete enjoyment for all dancers.

To help provide a type of guidance program, twenty-five highly qualified and experienced couples have pledged

to work together to offer assistance to the round dance movement as a whole. This group has been named the National Round Dance Board of Review.

The goal of the board is to study all avenues of the round dance activity and set standards to help all phases of round dancing, such as:

1. Establish what constitutes the easy or first, second, third and fourth levels of round dancing and help set up standards for teaching of each.
2. Provide a reference manual which may be used by all teachers and dancers.
3. Establish standards for cueing basics.
4. Set up teacher classification guidelines to help teachers understand the knowledge and training necessary for the various levels of dance teaching.
5. Assist choreographers to improve their cue sheets.
6. Dance publications will cover information pertaining to the items evaluated by the board.

Many couples who are qualified are not included in the present board, as it is impossible to include all leaders in the first board, and it is intended that others will be added as membership is rotated.

Present board members are: Lillian and Tom Bradt, Edith and Charles Capon, Opal and Joe Cohen, Betty and Irv Easterday, Iris and Frank Gilbert, Coordinators, Ann and Andy Handy, Dot and Don Hansen, Peggy and Leo Landoll, Marie and Harold Loess, Joyce and Rick McGlynn, Betty and Clancy Mueller, Betty and Gordon Moss, Betty and Bud Potts, Bettye and Charlie Procter, Norma and Phil Roberts, Marg and Frank Robinson, Nita and Manning Smith, Phyllis and Roy Stier, Es and Joe Turner, Mary and Vernon Tobaben, Norma and Jim Trulock, Helen and Koit Tullus, Nina and Charlie Ward, Norma and Wayne Wylie, Ruth and Art Youwer.

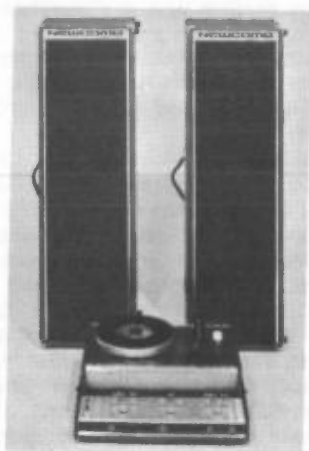
DANDY IDEA



New Orleans area is the best place in the world to run a "Mardi Gras Party" and caller Chuck Goodman, along with club members of the Bar-None Saddle-ites take full advantage of this particular theme each year in putting on a gala that dancers will never forget. In fact, each year their miniature Mardi Gras seems to outdo the previous one in color and pageantry. Chuck tells us that five hundred dancers attended the last one. Local artists spend months in preparing the murals for Chuck's big hall, long noted for its theme: "A festival every Friday night."

In addition to the colorful murals, there were flambeau carriers, floats, throw-outs, prizes for best costumes, food and doubloons. That last item especially interested us, and we're picturing front-and-back coin samples here, hoping these will inspire others to organize theme night parties of this sort and distribute lasting mementos such as the doubloons to the dancers.

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The latest release shows a registration figure of 18,161 for the 26th National Convention. Thirty-five states have over 50 registered dancers; twenty-nine have over 100 dancers attending. Since this report is nearly sixty days old at this reading, it is safe to assume that registrations are approaching 20,000.

TRAIL DANCES

Trail dances have become an accepted tradition. These probably number over 100 and are sponsored by various organizations. A list of those Trail Dances submitted to ASD follows this article.

Trail End dances are those at the end of the journey to Atlantic City. All of these are free, beginning as early as Monday and continuing until convention time. They include round dancing, challenge, advanced workshop, contra dancing, singles and teen dancing.

AFTER PARTIES

These are scheduled nightly and follow the regular evening program, lasting until the wee small hours. The After Parties have definite sponsors, including the 27th, 28th and 29th convention committees, who will plug their future events. The Callers Council of New Jersey will sponsor nightly dancing in the rotunda on the boardwalk

overlooking the beach. Many states sponsor after parties, such as California, Louisiana, New York, Oklahoma, Georgia and Maryland. Organizations such as Single Dancers of the U.S.A., Bachelors and Bachelorettes and others will sponsor parties. These dances are also free and will include nightly round dance and contra after-parties.

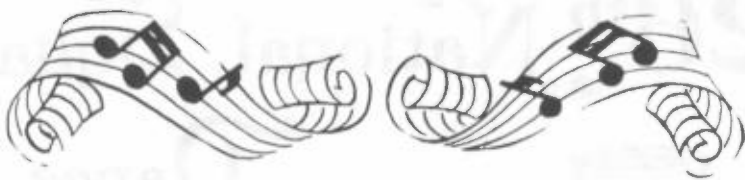
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YESTERYEAR

The fashion show will take place on Saturday at 1:30 in the Main Arena, entitled "Yesteryear". It is designed to give the feeling of the turn of the century, with music in keeping with the gay nineties. A giant ferris wheel will lie flat and become the promenade walk for the lovely models from all states of the country.

Continued on Page 94



MUSIC

FROM THE

HAYLOFT

During the depression years our amusements had to be simple and inexpensive, but one form of entertainment that flourished, especially in the rural areas, was dancing. We danced on the front porch, and in the kitchen. Villages blocked off certain streets, and we held pavement parties. Dance halls proliferated.

During those years, while I was in my teens, my brother and I made what money we had playing for such affairs. We not only earned our spending money; we helped pay the bills at home. We often drove twenty miles, played for four hours, and drove twenty miles home, for three dollars. For dances nearer home we were paid two-fifty. The summer I was sixteen I earned eight dollars a week, playing, and still had time to swim every day. A couple of years later, I worked nine hours a day, six days a week, in an office, for nine dollars!

We played in Grange Halls, Lodge Halls, dance halls, barns, and joints. A joint might be either a barn or a dance hall, but usually because of the character of the man running it, it drew a rougher, tougher crowd. This was in the very last years of prohibition, and the earliest days after repeal, and no alcoholic beverages were sold, but some people always brought their own. Occasionally a fight would start outside,

and when the news filtered through to the band, we played continuously, without stopping, until the fight had broken up. As long as we could keep people dancing, they would stay on the floor, but if we stopped they immediately went outside to see whatever was going on, which would result in a larger fracas. So when my brother said, "Keep playing!", I knew a fight was in progress.

Often someone would build a new barn and use it for dances to help pay for it, or a man would go out of farming, furbish up the old barn, and hold dances to make a little extra. In those cases the band usually played in the hay loft. We didn't have to climb a ladder, but the crude, steep stairs were the next thing to it. They must have put the piano up there with a block and tackle. There might be a big kitchen range down on the main floor to provide heat and coffee, with which doughnuts were the standard fare. One place we played was in the foothills of the Adirondacks, and we declared it got ten degrees colder with every hill we climbed on the way. The heat from the stove never quite reached the hayloft, and on one historic December night I played piano all evening with gloves on. The saxophone kept going flat, and had to be taken down and warmed over the stove to bring it up to pitch. That evening ended



by Helen New
Mexico, New York

the dances for the season.

Girls were always attracted to the musicians, and there were always one or two band boys with an eye for the girls. This particular dance always brought a number of lumberjacks down out of the woods, in their plaid flannel shirts and hightop boots, and woe unto anyone who fooled around with *their* girls. But our caller was more brash than brave, and he couldn't resist, so the rest of the band was always busy trying to keep him from getting clobbered. His best friend, the drummer, exclaimed, "Well, if they start after us I'll just say, 'Get out of the way, rabbit, and let them run as can run.'"

The band was made up of a piano, two saxophones who could double on clarinet, drum, a fiddle for the square sets, and a caller. Sometimes we added a guitar. The clarinet also worked well for the square dances. There were always three round dances followed by a square, three rounds and a square. The round dances were also divided into two slow and a fast. The slow dances might be to "Blue Moon," "Mood Indigo," "You and the Night and the Music," "Have You Ever Been Lonely," or "Heartaches." The fast ones usually came from the 1920's: "Dinah," "Margie," "Sweet Sue," or "Sweet Georgia Brown," but they weren't all girls. There were also "Goofus,"

"Darktown Strutters Ball," and even a jazzed-up version of "Old Gray Bonnet." I can't remember the songs for the square dances, for there was never any music. I just chorde, but there were "Turkey in the Straw," "Irish Washerwoman," and "Devil's Dream," along with dozens of others.

Finally the band swung into "Good-night Sweetheart," and everyone danced dreamily with his favorite partner until we suddenly broke into "Show Me The Way To Go Home," and the dance was over.

I played my last dance on May 2, 1942. The next week my brother went into the army for the duration of World War II, and we never played a dance together again. Sometimes when I am watching Lawrence Welk, Bobbie and Cissie do one of the jitterbug dances of the forties, and I am reminded of the high school kids who did those very same dances remarkably well. The dance halls are gone, and the barn dances have all but disappeared, but we are told that ballroom dancing is coming back on the college campuses, and all over the country square dance clubs are mushrooming. Some time ago I attended an Old Time Fiddlers Contest in Vermont, and I could just feel my fingers stretching for the chords, as my feet found the beat. I'm glad that the sound of "allemande left and do-sa-do" is still heard across the land.

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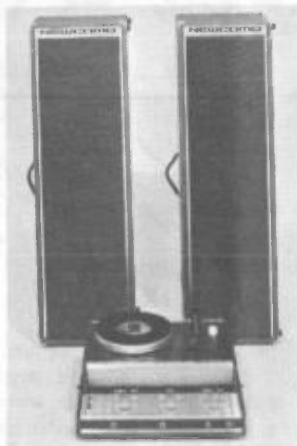
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Pardon, My Slip Is Showing

by Karen Bigler
DeSoto, Illinois

It was bound to happen sooner or later. I had done everything in my power to make it later, short of changing my identity and moving to Alaska.

The annual potluck, held for recruiting dance students, was still in the planning stage. I planned my counter attack. I would be spending the weekend with my family, camping and horseback riding. This would definitely be more original than the excuse I had used last year. "I'm sorry, I'd really like to but my feet are coming down with fallen arches." Or the excuse I had used two years ago. "I'm saving my energy for the crisis." (What crisis?) "I'm not exactly sure, but you know we're always having one."

At that point in time, I loved my horse, my husband, my children, country music, camping and being with friends. Not necessarily in that order, although I am accused of it quite often. Heaven was riding through a pine-scented forest, enjoying the song of rippling streams, cockleburrs gathering on my jeans and kicking wild berry briars with my boot. The thought of giving up a portion of these outings to take dancing lessons was very unsettling.

The big weekend arrived, but with the Sunday dawn came the rain. Riding in the rain is not the romantic experience some horsemen make it out to be. I could get a similar effect by taking a cold shower with all my clothes

on. This isn't so bad, but add a new saddle between my legs with a horse under it. There I draw the line.

Having forgotten this was also the day of the square dance potluck, I settled down on the patio. As the sun popped from behind the unfriendly clouds our persistent neighbor sauntered across our lawn. It happened. We were going to the potluck.

The food was fantastic. The best way to a guy's heart is truly through his stomach. They were really working on my guy. I watched with polite interest as the experienced dancers gave a brief exhibition of modern western square dancing.

We began lessons in the fall of 1973. The exhibition I had witnessed looked simple, but I soon found a certain degree of intelligence was needed. It was imperative to execute a left allemande with the left forearm. I didn't miss my left forearm until it was gone. I decided when I found it I would label it in some fashion; no one would be the wiser. I remembered the tennis shoes I had seen last week in a variety store. They were marked *left* and *right* in big bold letters on the tips of the toes. It would be a cinch, one quick glance and my feet and I would know. The salesclerk informed me, to my disappointment, they were available in toddler sizes only.

In my confused state of mind, I designed my first square dance costume. Sewing was not mentioned before

as a hobby of mine for a specific reason. I found the nerve to make my husband a shirt, to match my dress. (Left sleeve, right sleeve, oh gosh, here we go again!) I became upset by the fact that I had a husband with one left arm and one right arm. "Why in heaven's name couldn't he have had two right arms?" That would solve my problem with his shirts and I could go on to bigger and better things.

Besides being the *in* thing to do, I found that dressing alike had other advantages. When the caller said, "Swing your partner," it was a simple matter of matching material. I've got blue dots, he's got blue dots. Right. He's the one. My instructor would be proud of me. He would undoubtedly be submitting my name for induction into the hall of square dance fame.

I earned the reputation of being individual (and stubborn, if you wish) in selection of style and material for our dance attire. I suspect I am becoming an outcast in my own club for not conforming to the current trend of all

couples dressing alike. (Can you imagine what that would do for my blue dot theory?) I have nightmares about being surrounded by blue dots. The caller says, "Swing your partner," and I find all God's children got blue dots.

The complete feeling of togetherness among square dancers is overwhelming. Square dancers do everything as couples, except eat. For this, they gather in herds to stampede unsuspecting open-24-hour restaurants at the conclusion of a dance. I hold the record for clearing tables. Upon entering I can easily get ten coffee cups from table to floor in three seconds with my bouffant slip.

Eventually, I might learn to really enjoy square dancing — maybe combine the joys of both worlds, dancing and horseback riding. On several occasions I have been asked if I would encourage a friend to take square dance lessons.

Please don't alert my instructor. I'm taking my horse to the next student potluck.

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December 2, 3, 4

Jack Lasry, Elmer Sheffield, Jr., Don Williamson, Dick & Pat Whaley

Asheville, N. C. Civic Center
July 1, 2

John Hendron, Allen Tipton, Johnny Jones, Don Williamson, Richard Silver, Gene Spence, Woody Christopher, Bill & Elizabeth Sloop

Crossnore, North Carolina
August 5, 6

Bob Vinyard, Don Williamson, Woody Christopher, Bill & Elizabeth Sloop

Myrtle Beach, South Carolina
September 30-October 1

Johnny Jones, Don Williamson, Ray Pardue, Ray & Bea Dowdy, Elmer Sheffield (Fri.), Chuck Stinchcomb (Sat.)

STRAIGHT TALK

Who do you think is the most important person in square dancing? You can name your favorite nationally-known caller; on second thought, perhaps we can do without him (her). It is our local caller; he's here at every dance. It may not even be a caller. Could it be the editors of this magazine; they bring many items of interest. How about the club president; he and the club caller hold the whole thing together.

Stop and think what would happen if any of the above-noted persons suddenly quit. Your club, or square dancing in general, would not fold up, flop over or die, would it? Of course not, everyone can be replaced. When John F. Kennedy was assassinated, the U.S.A. did not fold up and he was a very important person. So again I ask, who is the most important person in square dancing? It just could be the beginner that you introduced to square dancing!

Where in the chain of square dancing would you wish to start? The challenge dancer, who is at the topmost end where there is just no place any higher. He would like to see more dancers having fun dancing challenge. Where you suspect he will recruit people to learn challenge dancing? From advanced intermediate dancers or the next step lower than challenge. The advanced dancers would like more people dancing at their level and they aren't going to interest the higher level dancers to progress backwards, so they go to the lower levels to recruit. The whole chain reverts back to the most important link — the beginner, or learner, or whatever name you give them.

September and October have for years been the months to recruit new people for square dance lessons. "Learn to square dance, you'll have a ball," you tell them. You do or say whatever it takes to get relatives, friends, and neighbors to take lesson No. 1 and then

hope the caller can make it interesting enough and fun enough that they want to come back for lesson 2 and 3 and on down the line until the graduation party. Then we say, "You've arrived, you are a square dancer, go out and enjoy our pastime." What the caller would like to say is, "You've arrived, you are a square dancer. The couple who introduced you to our activity now wants to say a few words." And then the introducing couple might say, "Well, Skip and Jackie, since we got you interested in the first place, it's our pleasure to go square dancing with you. There's a good caller up in St. Louis this weekend. Friday night we'll pick you up at seven, or would you rather go Saturday night? Both? You've got to be kidding. Well, I guess we can still make two dances in a row. O.K."

Sad to say, it seldom happens this way. A few people think, "We never asked anyone to learn to square dance, so why should we dance with them. Let's get squared up before those beginners come over here." Callers hear these comments; you'd be surprised what you hear when you're not listening. We'd like to hear some couple talking this way, "There're a few new couples in the back of the hall. Let's go back and dance with them. When they goof, and you know they will, we'll tell them it was our fault. We'll insist it was our fault and laugh about it and apologize and tell them we'll try to do better the next tip if they'll come up front so we can hear better."

The whole thought behind this is that the most important persons in square dancing are the newcomers. If we do not dance with them, do not call to their level, we may just as well never have asked them to lessons. How long would you attend a club dance where no one would dance with you? How many times would you go back knowing the dance

Continued on Page 101

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RHYME TIME



DANCE LESSON

The night the caller lost his voice
The fiddler led us round.
His bow made anxious hearts rejoice
With its hypnotic sound.

Our step-accustomed feet moved on
As in a silent trance.
We found that, though the words were
gone,
The music called the dance.

The fiddle tune in each of us
Is playing night and day;
So, if you lose the words of life—
Keep dancing anyway!

Mary F. Heisey
York, Pennsylvania

The stranger in our midst asked me:
Whence come these friendly smiles and
mirth?

Stranger, such no longer be,
I'll inventory all our worth.

The music, rhythm, clever patter
Elevate our spirits high.
Costumes, dancing, all these matter.
Stay, there's more, no gold can buy.

To get, you give; 'twas ever thus,
More than this I can't define;
Just lend a bit of you to us
And our pleasures will be thine.

The gnats we box, though not terrestrial,
Furnish challenge to our sights,
And though our stars are non-celestial,
We are blessed with heavenly nights.

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Bill and Bea are charter members of the Shirts n' Skirts Club and are beginning their fourth year of dancing. They have been loyal members, always



ready to help out where needed: a club treasurer, delegates to New York Federation, supporters of all club functions and active area dancers. They also participate in demonstrations at nursing homes, fashion shows and village functions.

This young couple dance regularly two and three times a week, have been known to dance six times in one week, and a year ago joined a round dance group.

"Square dance is fun and keeps us young," say the Hadleys. Along with Shirts n' Skirts members, we wish Bea many more years of happy dancing.

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— May 1952

"New Dance-itis" (a chronic condition discussed often in the pages of *American Squares*) is diagnosed again as a problem in companion articles about rounds (by Lloyd Adams) and squares (anonymous). Lloyd contrasts the participation of square dancers in couple dancing over the years he has danced. "Soon after learning to square dance...we found many dancers were also doing couple dances. But all of them were rather simple dances that the large majority of the square dancers could do. As a result almost 75% of the square dancers also participated in these couple dances. We now find that at most of the dances we attend, very few people are participating in the rounds." The problem is "too many new dances and too much perfection." Definitely in favor of keeping round dancing from fading from the programs of square dance clubs, he gives three essential rules: 1. Round dances in square dance clubs should be limited to the simple dances a majority of the dancers can do. 2. Each club should make arrangements to have these simple dances taught to the membership. 3. Round dance clubs should be formed by and for those dancers who develop an interest in dances more complicated than are suitable for the majority of square dancers.

In discussing the problem of "too much, too fast" in square dancing, "Anonymous" acknowledges that to stand still is to stagnate. He says, "New dances are not evil per se....ALL of the hundreds of figures were once new. Some of the current 'new' dances will become and stay popular, i.e. The Spinning Wheel. Some of the new terms will become an accepted part of square

dancing terminology, i.e. *allemande thar*." But he cautions, "moderation and judgment in the creation of new dances and in the presentation of new material is a must. When the learning of new dances becomes burdensome square dancing ceases to be recreation and becomes work...Have you have been having membership problems? Maybe it is — New Dance-itis!"

10 YEARS AGO — May 1967

A special thanks is included in this issue to the members of the Workshop team — editor Willard Orlich, caller George Jabbusch, and all the thirty-seven workshop dancers who test the new dance material. Each month this Workshop team selects the best material from all the new ideas submitted and tries it out to ensure that it is danceable before it is published.

An article on the growth of round dancing by the Smithwicks of California begins, "In the past fifteen years we have seen the round dance activity grow by leaps and bounds— from a few teachers to several hundred; from a few dancers to several thousand; from a few simple dances to the more difficult dances of today." They attribute this growth to several factors: teachers are more competent and dancers better trained today than ever before; round dance records are better, round dance labels have helped; new rhythms of tango, quickstep, English waltz and the like have been added to the old favorites; great strides have been made in writing dance descriptions and standard terms; the choreographers have improved and material is smoother and more danceable; publications have helped spread the word.

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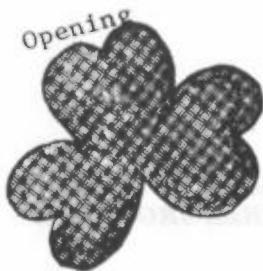
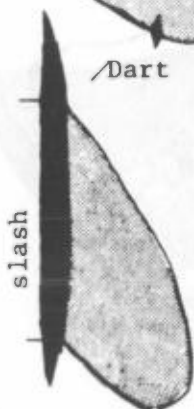
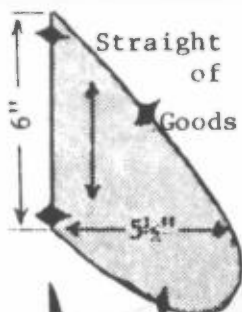
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HEM-LINE



Madlyn Oliver, who authors "Doing Your Own Thing With Sewing," in *Square Dance in Hamilton and Southern Ontario*, writes that she overheard a man saying to his wife, "I wish you would put a pocket on or in your square dance dress, so you could carry your own handkerchief." This gave her the idea for a column on "how to insert a pocket." Here it is, thanks to Madlyn.

You will need a piece of material about 7" by 10" double. Cut two of this pattern and mark in notches.

Beginning 2 to 3 inches from the top, leave an opening in skirt seam, six inches long. Measure carefully and backstitch at each end.

With wrong side of skirt towards you, lay right side of one pocket section to right side of material, bringing notches to top and bottom of opening. (You will have to push the other seam opening out of the way while you do this.)

Stitch from notch to notch on a half-inch seam. Push this side of pocket out of the way and repeat with other section.

Press all seams towards pocket and pin edges of pocket together. Beginning at top of pocket, stitch from seam to seam. Back stitch or tie off ends, for strength.

If there is no seam in a convenient position, make a dart on fold and slash through to make an opening in which to insert pocket. (See diagram).

You might also sew a pocket right on top, with trim of dress. Cut out a flower, apple, circle, interlocking squares, heart — leave a portion open and tuck your hanky in.

From *The Square Dance Reporter* in Nebraska, comes a suggestion for preserving square dance antenna flags. Take seam binding and sew around the edge, spray with a water-repellent spray. This will make the life of a flag about a year and will help to beat increased prices for the items.

Cookbooks are tempting! Even when a busy job and grown-up family means that we do less cooking than previously, a volume filled with taste-tempting

Continued on Page 44

RAVE



In January we were so tired of ice and snow that Maizie and I took off for a month or so in Florida. We got an apartment in Orlando and called a number listed in *American Squaredance* for information. We were invited that night to the Firehouse Squares where Bill Ford was calling, and we had a ball. We picked up a handful of flyers and from then on we had no trouble finding dances. In nearby Altamonte Springs we found U-Wanna Squares with John Saunders calling. At Slovak Gardens we found the Whirl and Twirl club with Danny Robinson calling. At Kissimmee we danced with the Kiss-A-Me club, with Larry Ford calling. We were told he was not relation to either Bill or Jerry Ford.

We also danced to the calling of Dale McClary, Bill Shell, George Hinkle, Jim Trubele and John Hendron. John was the caller for the big festival at Tupperware Palace, one of the finest places we have ever danced. At Tupperware a flock of State Police guided us into the parking area and later out onto the highway. The auditorium was big enough for a hundred squares without crowding, and not a support was visible. We were told that International Tupperware furnished the hall free of charge for the eleventh annual Rodeo Dance.

We also danced with the Flying Eights club. At all these clubs we were made to feel welcome and fussed over so that we came home with the determination to sell out and go down there to live. We have danced in many areas, but never have we been made to feel so much a part of them as we were in Florida. Not once did we see evidence of cliques or squaring up ahead of time, making up the squares. We had to get

on our feet when the music started, but we could get into a square without being told there was someone else coming.

We found one treatment of guests unusual. One club gets the names of guests and just before refreshment time, the guests were called up to the front. A club couple took each guest couple in tow and marched them to the start of the refreshment line.

We felt all the clubs vie with each other to see which one can make the guests feel most welcome. In all the dancing we did in Florida, never once did we have a caller who threw stuff at the dancers to break down the squares. Even at the Saturday night dances, the caller would announce a new call he wanted them to try, give a walk-thru and then dance it. If it did not go over, he discarded it, saying he had plenty of calls dancers could do and he knew they came to dance, not workshop.

We came away from Orlando with a glowing feeling and we want to go back again. We went on to the big festival at Lakeland. This was a three-day affair and it was well worth the miles covered to get there. During the first evening someone behind us said he wished he could find the way to Richmond, Virginia, and when I looked around it as a close friend from home. Neither of us knew the other was going.

Friday and Saturday were hectic and crowded with workshops and dancing but it was delightful. All the callers were great at the Festival and we especially liked John Saunders, Art Springer, Jack Lasry and the great Singing Sam. At the risk of repeating myself, I say again, we liked it down there and want to go back soon.

Jack Thompson
Mechanicsville, Virginia

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HEMLINE, Continued

recipes is hard to resist.

One of the nice things about the cookbooks presented by the area national convention committees is the local "flavor" imparted to the recipes.

If your cookbook shelf is light on succulent dishes from the eastern seaboard, or if you'd like to add another to your collection, don't forget to order "Let's Do Some Entertaining," the cookbook of the 26th National Square Dance Convention. It costs \$3.50 if ordered on your convention registration form, or \$4.00, including mailing and handling, if you order now from John and Elinor Day, 519 Tatnall Ave., Glenolden PA 19036.

QUILTING A DANCE

Donna Smith of Escondido, California, sent the following for publication:

S is for the SQUARES of happy fun-filled dancers,
Q is for the QUILTING of the figures,
U stands for UNDERSTANDING what must be quickly grasped,
A is for the ALLEMANDE YOUR CORNER THAT BEGINS
A is for the ALLEMANDE that begins your task,
R is for the RHYTHM smoothly styled within your heart,
E is for the exercise enjoyed by all.
D is for the DANCER stitching into time,
A is for ATTIRE of a festive design,
N stands for the NEEDLE, the weaver of the quilt,
C is for the CALLING, the patterns in our handiwork,
E represents EIGHT people that hand sew each square
R is for the REAPING of the body, soul and mind that our quilt of many colors brings to mind.

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Puzzle Page

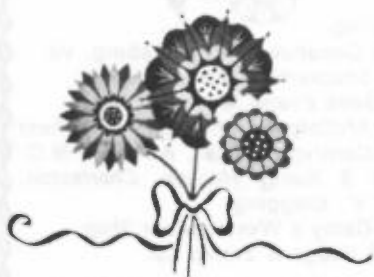


ACROSS

1. --- the line
4. ----- your partner
9. Enclosure for pigs
12. Time
13. Western movie (slang)
14. Caller's price
15. Petticoat material
16. Extremely harsh
18. Not a side
20. Armed conflict
21. Flower stalks
23. Early readers
27. Spin chain ----
28. Circle t- ----
29. Exclamation of pain
30. Thing (Latin)
31. Growing older
32. "Heel and --- Polka"
33. Square measure
34. Made a mistake
35. Comedian Johnson
36. More tired
38. Grip
39. Had being
40. Mined
41. "Stars Fell -- ----" (2 wds.)
45. What dancers do at intermission
48. Equal footing
49. Together; i- ----
50. Ladies center, back to the ---
51. Golf accessory
52. Mountain lake (var.)
53. Hooray (Colloq.)

DOWN

1. One set plus one couple
2. "You --- My Sunshine
3. Prepares a tiered skirt
4. Pops
5. Heads for---- and back
6. N--- Smith
7. New England Caller (Abbr.)
8. Maturing
9. Cros----
10. What non-coffee drinkers drink
11. Desire
17. What's in a ----?
19. Australian bird
21. Who's in the ----berry Patch With Sally?"
22. Who's ----?
23. Tool: ----s
24. Fruit peel
25. Recent TV movie
26. ---- a quarter
28. Ogre
31. Emanating
32. Centers pass, ends trade (2 wds.)
34. Of an age
35. "---- You From Dixie?"
37. Knowledgeable
38. ----vine
40. Treasury agents
41. Opt
42. Scottish negative
43. Youth organization (Abbr.)
44. American Teen Reelers (Abbr.)
46. Organization of help to motorists
47. Attempt



LAST MONTH'S PUZZLE ANSWERS:

Squares: 27, or so the puzzle-maker claims, and we'll take his word for it.

Dancing Tips

A successful club depends on many things: good dancing, good fellowship, dancing location, night of the week, area acceptance and area competition, to name just a few.

We often hear of cliques as a problem in clubs, but there is a certain clique that must develop to keep a club together — that is the clique that sees to it that things get done. It is a rare club where all jobs are shared equally among the members. This is a hoped-for thing that really seldom is accomplished. Most clubs have certain workers that just pitch in and get things done. This is a clique, one which we would like to encourage you to join.

Actually, most clubs contain many cliques. Webster's first definition of clique is "a small exclusive circle of people." Now, the clique I refer to above doesn't mean to be exclusive. The fact that others do not pitch in to help just makes it an exclusive group, through no fault of its own. But go further now, and think. Isn't your own circle of friends a clique? Do you mean to keep others out? Probably not, but because of mutual likes, mutual work or mutual dislikes, you seem to be drawn together.

If it weren't for circle of friends (cliques), most people would not continue to square dance. As a matter of fact, there are those who drop out of square dancing because they just don't seem to fit into any circle of friends (clique). Sometimes it is their own fault because they withdraw into themselves and just don't relax and get into the fun. We encourage people to mix and become better acquainted, but if we don't get them accepted into a circle of friends, then often they just drift away to find another hobby where they will

feel accepted.

I don't think "clique" is a dirty word, as some folks seem to feel. I believe each club is made up of a group of cliques; we just try to get them together to share fun at our dances. We hope we are successful.

The cliques get together to plan dances, they get together for pizza or some other lunch after the dances, they get together to travel to dances near and far.

Our whole society is a large group of cliques: our circle of friends, our relatives, our fellow workers, our church group. Let us not "knock" the clique; rather let us try to be more successful in getting the groups to work together and to have fun. You can't have a whole club over for snacks at your house (not a large club, anyway) but you can have your own little clique over, and this is really what it all boils down to. We just don't want one clique fighting another, but working together for a common cause.

How about joining a clique?

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Jim Hilton continues, with tips on calling at conventions (from "The Caller's Gazette")

If You Are Calling On The Convention Program

Calling in a huge hall is no more difficult than calling in a small one, but a few points of the caller's technique become much more important in a large hall than in a smaller one. We thought that you might like to know some of the things that our people will be stressing, in order to do the best possible job for you:

Microphone Technique: Work very close to the mike, and straight into it, not over it. We will have ample power to cover the floor for you, but unless you work close to the mike, we can't use it without getting you in feedback.

Voice Projection: There is no need to shout, but unless you project into the mike it becomes difficult to turn up enough power for floor coverage without the risk of feedback.

Voice-Music Balance: Even acoustically good large halls are reverberant, because of their air volume. In these situations, we will be using the balance

and treble-bass compensation that is necessary to make *your commands* stand out clearly over the music. This balance may require less music and more voice than the balance that you ordinarily set for yourself. There will be a monitor speaker on the table beside you, with its control within easy reach of your hand. If you feel that you need more music than the balance that we set for you, you can turn up as much monitor volume as you wish, to feel comfortable.

Remote Music Controls: Remote controls on the microphones will not be connected. They are very effective and add a lot to the program when the *caller* controls the balance and volume, but that control is impossible in halls where the drive level is so high that the caller can not even get close to a speaker without going into feedback. We can not take the chance of having the caller turning the music volume in one direction while our sound man is turning it in the other!

The Hilton staff will be there with one purpose only— to serve you in every way that we can, to help you do your very best job. We'll do our best to be available to you for help, for advice, to answer any questions you may have. We'll be looking forward to seeing you and to working for you.



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Sides roll away, heads lead right
Circle four, men break to a line
Pass thru, tag the line right
Boys cross run, girls trade
Wheel and deal, sweep a quarter
Left allemande.....

Heads lead right and circle to a line
Pass thru, quarter tag, swing thru
Turn left, swing thru, centers cross run
New centers trade, walk and dodge
Wheel and deal, centers pass thru
Left allemande.....

Heads spin the top, sides roll away
Extend (the tag), swing thru, recycle
Sweep a quarter, left allemande.....

Heads spin the top, sides roll away
Extend, swing thru, recycle
Veer left, boys run, extend
Clover and swing thru, step thru
Clover and swing thru, extend
Recycle, sweep a quarter
Square thru four, trade by, star thru
Crosstrail thru, left allemande.....

Heads pass thru, clover and swing thru
Extend, centers trade, extend
Clover and spin the top, extend
Boys run, square thru four, trade by
Left allemande.....

Heads pass thru, clover and swing thru
Extend, centers trade, eight circulate
Boys run, pass thru, partner trade
Left allemande.....

Heads pass thru, clover and swing thru
Extend, centers trade, walk and dodge
Boys run, centers trade, extend
Clover and spin the top, extend
Boys run, wheel and deal
Left allemande.....

Heads lead right and circle to a line
Curlique, eight circulate
Center four cast off three-quarters
Recycle, others trade and roll

All star thru, trade by, circle four to line
Pass thru, partner trade
Left allemande.....

Heads lead right and circle to a line
Curlique, eight circulate
Center four cast off three-quarters
Recycle, others trade and roll
All star thru, trade by, swing thru
Box the gnat, square thru three-quarters
Left allemande.....

Heads square thru four, touch a quarter
Walk and dodge, partner trade
Curlique, eight circulate two places
Center four cast off three-quarters
Boys trade, swing thru, recycle
Others trade and roll, curlique
Eight circulate, boys cast off $\frac{3}{4}$
Girls trade and roll, all pass thru
Girls cross fold, star thru
Wheel and deal, left allemande.....

Heads pass thru round one to a line
Pass thru, wheel and deal
Girls swing thru, extend
Walk and dodge, boys run
Centers trade and roll, ends circulate
Quarter in, double pass thru
Leaders turn back, pass thru, trade by
Left allemande.....

Heads pass the ocean, extend
Swing thru, girls run, couples circulate
Boys run, boys trade, boys cross run
Recycle (carefully), dive thru, curlique
Cast off three-quarters, extend
Hinge a quarter, walk and dodge
Wheel and deal, zoom
Square thru three-quarters
Left allemande.....

Heads pass the ocean, extend
Swing thru, girls run, couples circulate
Boys run, boys trade, boys cross run
Recycle, dive thru, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four, curlique
Boys touch a quarter, girls cloverleaf
Those who can star thru
Others quarter in, all pass thru
Wheel and deal, centers pass thru
Left allemande.....

Heads square thru four, touch a quarter
Walk and dodge, boys run
Boys touch a quarter, girls cloverleaf
Those who can star thru
Others quarter in, all square thru $\frac{3}{4}$
Left allemande.....

Heads swing thru, sides divide
Star thru, extend, swing thru
Walk and dodge, partner trade
Square thru four, clover and star thru
Double pass thru, first couple left
Next right, left allemande.....

Head ladies chain, heads swing thru
Sides divide and star thru, extend
Swing thru, walk and dodge
Left allemande.....

Heads pass thru round one to a line
Pass thru, wheel and deal
Girls pass thru, touch a quarter
Boys trade, swing thru, recycle
Left allemande.....

Side ladies chain, heads pass thru
Round one to a line, pass thru
Wheel and deal, girls pass thru
Touch a quarter,
Grand right and left.....

Heads lead right and circle to a line
Spin the top, boys run, boys circulate
Quarter in, girls trade and roll
Pass thru, star thru, wheel and deal
Square thru three-quarters. trade by
Left allemande.....

Heads lead right and circle to a line
Pass thru, half tag, swing thru
Extend, clover and cast three-quarters
Walk and dodge, star thru
Wheel and deal, left allemande.....

Heads square thru four, sides roll away
Touch a quarter, centers trade
All walk and dodge, partner trade
Pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

Heads square thru four, swing thru
Boys run, girls trade and roll
Boys circulate and quarter in
Girls pass thru, curlique, boys trade
And roll, girls circulate and quarter in
Boys pass thru, star thru
Wheel and deal, pass thru, trade by
Left allemande.....

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by Bob Howell

easy level

Here is a dance very much like "Slush," which was presented in May, 1975. Betty and Jim Jenkins of Waialua, Hawaii.

OB-LA-DI, OB-LA-DA

RECORD: Capitol 4347

Formation: Identical footwork, dance starts on first word.

- 1-4 VINE LEFT (Step left side, right behind, left side, right foot swing in front, clap hands).
- 5-8 VINE RIGHT (Step right side, left behind, right side, left foot swing in front and clap hands).
- 9-12 VINE LEFT (Repeat 1-4)
- 13-16 VINE RIGHT (Repeat 5, 6, 7. On beat 16 bring left heel behind right knee, slapping it with right hand)
- 17 Turn one quarter right, stepping on left foot.
- 18 Lift right knee, slap with right hand.
- 19 Step on right foot.
- 20 Lift left knee and clap your hands underneath left thigh.

Dance repeats from 1 with a vine left.

The author is unknown but the dance was introduced to the Jenkins by the Peacock Squares of Kurme, Japan, in 1970.

From Pekin, Illinois, comes this delightful little triple dance. Sheila Lutz says she got it from a book called "Handbook of Favorite Dances" by Ed and Elsie Bossing. Sheila uses both the music "Rustic Reel" and "Teton Mountain Stomp" speeded up a little.

RUSTIC REEL

FORMATION: Trio facing trio in a circle, one facing LOD, the other RLOD.

- 1-8 Center in each trio moves to right opposite, slide out 4 steps and back 4 steps. Switch immediately to left opposite and slide out 4 steps and in 4 steps.
- 9-16 Centers drop back into own trios quickly and go forward 4 and back 4. They then pass thru the opposing trio and move on to the next in 8 steps (or 7 and a bow).

Sheila says that while the dance is very simple, the switching is fast and makes the dance fun to do and fun to watch. (The record "Dashing White Sergeant" also work well for this dance.)

We don't usually list waltzes in "easy level" material as some people view waltzing as difficult. However, as Pappy Shaw always stated, "Waltzing is basic." Here is a beauty by Carlotta and Otto Hegemann of San Antonio. Its beauty lies in its simplicity.

BUTTERFLY WALTZ

RECORD: "One Kiss," Grenn 14051

POSITION: Butterfly, M's back to COH.

FOOTWORK: Opposite

INTRO: Wait two measures. In open position, balance apart, balance to butterfly.

PART A

- 1-4 BALANCE TOGETHER; BALANCE APART; CANTER; CANTER;
Starting M's L do one waltz bal together; one waltz bal apart; step L to left in LOD, close R hold 2 cts; repeat measure 3;
- 5-8 GRAPEVINE, 2,3,4,5,6; STEP DRAW; STEP DRAW;
M steps on L to left (LOD cross R behind L (W also crosses behind) step to side on L; cross R in front of L, step to side on L, cross R behind L; step to side on L, draw R closing to L; repeat measure 7;
- 9-16 REPEAT PART A ending in open position facing LOD.

PART B

- 17-20 WALTZ FWD; WRAP; BALANCE FWD; BALANCE BACK;
Starting M's L do two waltz meas LOD (on second meas W still holding inside hands makes one turn L-face into M's R arm joining her R and his L hands as she faces LOD); do one waltz bal fwd on L; repeat bal stepping back on R;
- 21-24 WALTZ FWD; MANEUVER; WALTZ TURN; OPEN;
Starting L and still in wrap pos, waltz two meas LOD; retaining joined R hands maneuver to closed pos on second meas. M's back is LOD, as he steps back L in LOD to commence waltz turn in two meas ending in open pos facing LOD;
- 25-28 WALTZ AWAY; WALTZ TOGETHER; SOLO TURN; BANJO;
Starting M's L do two waltz meas LOD turning way and together swinging inside joined hands fwd and back; letting go hands and progressing LOD do solo three-quarter turn away from each other M L-face (W R-face) in six steps to closed banjo pos; M is facing diag to wall in LOD (W faces RLOD diag to COH);
- 29-32 BANJO AROUND; AROUND; TWIRL; FACE IN BUTTERFLY;
Starting M's L with R-hips adjacent wheel clockwise in three meas of waltz; step R touch L; M is facing wall (on third meas W twirls R-face under her R M's L arms to face him in butterfly position);

The routine is done three times. Ending: twirl to Open and bow.

The contra this month was written by Lannie McQuaide of Columbus, Ohio. Some callers may have to do a little "homework" on Peel and Trade, but this really flows smoothly.

UPSTAIRS, DOWNSTAIRS

FORMATION: 1, 3, 5, active, not crossed over.

MUSIC: The Fireside String Band album, "honey Harbour Twostep" or any 64 count reel or jig.

INTRO: Star by the right with the ones below

- | | |
|---------------------|------------------------------------|
| — — — — | — — Back by the left |
| — — — — | Ones down center, followed by twos |
| — — — — | Turn alone, come back |
| — — — — | Peel and trade, down in fours |
| — — Wheel in middle | Outsides turn alone, come back |
| — — Cast off | — — Right and left |
| — — — — | — — Right and left back |



SIMPLE S

or.... how to separate the squares from

by Doroth
Milford,

If you find yourself in a social situation sometime where there's not a familiar face in the crowd, and you crave the companionship of a friendly square, just innocently sprinkle your small talk with a few gems from our special jargon.

Dancers, of course, will respond immediately, rush to your side and make you feel wanted and loved.

But you're in for a long, lonely night if you mention.....

HASH— and someone sets the table.

A TIP— and wallets are flashed.

A CALLER— and all eyes rivet on the front door.

A SQUARE— and a violent pro-hippie pitch is made.

A CALICO BALL— and responses range from "not very practical" to "For a new baby?"

A CHALLENGE— and a frustrated fencer screams "En garde!"

BOX THE GNAT (OR FLEA)— and a flyswatter is promptly produced.

SWING ON THE CORNER— and there's a traffic jam in the coatroom.

PATTER— and the inevitable question is asked, "of little feet, my dear?"

RECYCLE— and the classic conservationist in the bunch wakes up and orates for an hour.

DAISY CHAIN— and the guy wearing the tie with purple penguins proudly states that *his* grandmother was a Vassar graduate, too.

WHEEL AND DEAL— and you get a lecture about conning your fellow Americans.

TWIRL— and you're reminded that you are too old for the baton bit.

CLOG— and the group's fashion place haughtily announces that *hers* were handcrafted in Sweden.

PEEL THE TOP— and (except for a few show-offs) your words are greeted with stony silence.



SEMANTICS

in the triangles with a few well-chosen words.

ly Needham
Connecticut



STAR— and you get directions to the nearest planetarium.

TRANSFER— and you start what amounts to a brawl about the public transportation system.

SEESAW— and the conversation switches to playground equipment.

PARTNER TRADE— and after the initial blushes, some hushed and hurried husband/wife conferences are held.

OCEAN WAVE— and a trip to the mountains is offered as a more attractive alternative.

CAST OFF— and all the knitters in the group unravel their ears.

RETREAD— and you're advised to invest in new tires.

SWEEP A QUARTER— and you're told that it's easier to stoop down and pick it up.

SPIN THE TOP— and some cutesy middleaged voluptuary winks slyly and says that he prefers "Spin the bottle."

CIRCULATE OR MIX— and everyone gets up and starts to mill about aimlessly.

CLUB DANCE— and you are chided for your primitive cave-person tendencies.

STAR PROMENADE— and a young unattached female asks you where Robert Redford takes his daily walk.

DOS-SI-DOS— and someone checks to see if the bread is rising properly.

BACKTRACK— and you're asked to quit repeating yourself.

Now let's say that you fail to find a square dancer to relieve the boredom and you really want to leave the gathering but are reluctant to make the first move.

Just stand right up and announce in a loud voice that you are a "knothead," an "idiot," or an "angel" and that you have a badge to prove it.

That'll clear the hall!



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CHALLENGE CHALLENGER

by Jim Kassel

ATLANTIC CITY '77

This will be the last bit of pre-convention news pertaining to Challenge and Advanced dancing, and the news is all good and has been obtained from a number of reliable sources. There will be a hall for advanced level, including mainstream-plus and advanced dancing's basic calls. There will be a hall for challenge level, including everything above, plus the challenge list of basics. A Trail-End Dance at the Lafayette Motor Inn, plus after-parties each night at the Holiday Inn, will be sponsored by Middle Atlantic Challenge Association (MACA) and will include the extended challenge basic list plus extra tips at the C-3 level. In many cases at past conventions, dancers have squared up not knowing what to expect, and found that the caller was using material they could not possibly dance. This is very frustrating for both dancers and callers who may have to adjust material to the level of the floor, thus spoiling the enjoyment of the dancers who came expecting the dance advanced or challenge material. Callers, encourage your dancers to do their dancing in the halls where the program fits their level.

AGAIN — WHAT IS CHALLENGE?

After years of trying to educate the square dancing public as to what challenge dancing is, through this column, articles in other magazines, and tens of thousands of reproductions of articles distributed throughout the country, we still find distortions and inaccurate statements being made about challenge dancing.

The latest occurred in an article on square dancing in *Newsweek* magazine. In that article the statement was made: "Challenge dancers are expected to

know over 2000 figures and be able to keep up with a fast tempo."

Since the Challenge Basic List consists of 127 calls, we fail to see how the author who was not a square dancer could come up with a figure of 2000 unless she was told this by a dancer who either did not know or who wanted to portray challenge in a bad light. (Unfortunately, we do find a few people who are so anti-challenge that they intentionally give out wrong information about the activity.)

If one excludes the Extended Challenge Basic List, which consists of 80 calls, and adds in about 125 calls used at very experienced club-level, and taks on another 25 experimental calls currently popular at challenge level at any given time, this gives a total of 357. Since 90% of those involved in challenge dancing do not go beyond the Extended Challenge Level, it is safe to say that 90% of all challenge dancers know at most between 350 and 375 calls.

Even extending further to advanced challenge level, this encompasses only about another 100 calls.

So, we remind all dancers that if you ever hear someone saying that challenge dancers have to know 1000 or more calls, then you will know that this dancer knows nothing about the activity.

As for a fast tempo, this is also a normal statement made by those who do not know what is happening at the challenge level. All callers who call challenge level call at the same speed as they do at club level. There is no clipped timing, the record is not speeded up. Of course, any level will seem fast to those who are not used to it. For example, a beginner dancer in class eight weeks, taken to a club level dance, will say that club level is a fast tempo. Likewise, if someone attempts to dance challenge who is not trained for it, the level will seem fast.

Thus, we also remind all dancers that if someone tells you that challenge dancing is done at a fast tempo, that person does not know anything about challenge dancing.

CHECK THE ADVERTISEMENTS

It has been called to my attention

that there are still more tapes and records available for teaching advanced and challenge. We mentioned a few of the latest ones in a recent column. Many of the challenge and advanced callers have these available and are advertising them in this and other square dance publications. We suggest you carefully check the ads and you should be pleasantly surprised with what you find.

HELPFUL BOOK

I just received a copy of Bill Davis' "The 1977 Top Ten." In it, he has complete lists of Mainstream, Advanced Basics, Challenge Basics, Extended Challenge Basics and 100 most interesting moves of 1976. All these lists have definitions of all the movements listed. Truly a great book with many other features, it will help both callers and dancers. Check the ads under books and you will find it listed.

LOUISVILLE, KENTUCKY, AREA

Advanced dancing in the Louisville, Kentucky, area actually started slowly about three and a half years ago when

two couples went to a festival in Huntington, West Virginia, where Bob Fisk was calling. He was working with a square before dance time and they were doing things we had never heard of before and having a ball. We decided if they could do that so could we! We talked to Bob and he said he would send us some tapes. Of course, we were only half a square, but we had two other good friends that we talked into trying this. It was a slow start, going to the Burleson book to find out how to do so many calls we did not know. After about a year of this, we found out through other advanced dancers we met that we should obtain lesson tapes, which we did. At this time, there was still only one square dancing at this level in the area.

In time, there was conversation on our local dance floors and more people became interested in this type of dancing. As with us, they were bored with club level and were thinking of dropping out or taking up round dancing. After about six months we had

Continued on Page 89

Meg Simkins

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**WILLARD
ORLICH**

CHORE*GRAPHY

Having trouble with *crossfire* in your groups? We meant to stress that the teaching of the movement should be (from a two-faced line): The centers trade and the ends crossfold immediately in behind them; all move up to adjust shoulder to shoulder, thus forming a box circulate set-up. The point is that the person in the man's position actually follows the partner single file to the other side. The teaching instructions from Callerlab tell the ends to crossfold (and they are now in the way for) the centers trade. Experienced dancers adjusted to this, as we explained above, but the inexperienced dancers kept trying to do it exactly as they were taught.



Another "no-no" that is being done — calling *touch a quarter* when dancers' hands are already joined in a wave. In this latter case, the caller probably means *single hinge* or *cast a quarter* because the dancers have already "touched" hands and only need to know what's next.

Calling a *trade by* from a double pass thru set-up? Don't do it! The rule for *trade by* is definitely that those *facing out* trade while those *facing in* pass thru. Who's facing out in a double pass thru set-up?

Ever heard an Arky *star thru* called when two pairs of the same sex are facing each other? There is such a call (Burleson #941) which expects the participants to use the dancer's position rule, i.e., the "beau" (boy) position uses right hands, the "belle" (girl) position uses left hands for the *star thru*. An easier rule to remember is to use the inside hands of each couple. We still feel that this smacks of "gimmick dancing" because the caller could just as easily command a *pass in* to accomplish the desired set-up. And that way a *pass out* would mean more than leaving this hectic world for a few brief minutes, right?

CALLERS' QUESTIONS



Herb Hill, Atlanta, Georgia: Please explain the difference between a *box circulate* and a *split circulate*. In the October 1976 issue of *American Square-dance* (page 62), a figure uses *split* and *box circulate* from the same set-up whereas the *Square Dance Encyclopedia* has two different set-ups.

Ed. NOTE: A *split circulate* is a *box circulate* but a *box circulate* sometimes is not a *split circulate*. Example:

Heads curlique (a box circulate set-up)
Boys run, swing thru
Split circulate (two boxes side by side)
Centers run, bend the line, curlique
Split circulate (two boxes end to end)
Four girls box circulate (center four of column)

All-eight column circulate
Boys run, California twirl
Center four pass thru to left allemande..

General Question (usually from the inexperienced): Does *lead to the right* sometimes mean to just *face* in that direction in order to do the next command?

Ed. Note: Technically speaking, in square dance choreography, no! *Face to the right* means just that — turn your body to face that position or person. *Lead to the right* is a definite movement given especially to a couple or a pair of dancers. They are expected to step forward and wheel (as a pair) 90° toward the right in order to face that couple or position squarely.

Example (from a static square set-up):
A. Heads lead to the right
(Now in an *eight-chain thru* set-up)
B. Heads face to the right
(Now in facing lines of four — sides adjust)

C. Heads go to the right — is a "moving" command with no definite ending until told what to do such as *circle four*. This is technically an unfair command to follow with something which should have the dancers facing the couple eyeball to eyeball, i.e., *split that couple* or *right and left thru* or *swing thru*, etc.

This is a position orientation basic command which must be taught in basic dance training.



TURN OVER

by Don Beck, Boxboro, Massachusetts

From any box circulate foursome, adjacent dancers will cast three-quarters but just as a new wave is about to be formed, the new centers will sashay nose-to-nose to form a two-faced line. (6 counts)

NOTE: This is a non-sex type movement for any Mainstream dancer to enjoy. The author also suggests the addition of the word *over* might mean that the centers of any newly-formed wave or two-faced line would "slither" (slide nose-to-nose) before completing the movement.

Using *turn over* in choreography:

Equivalents:

Set-up: Facing couples curlique (touch a quarter) plus turn over, and:

- Wheel and deal = right and left thru
- Bend line and pass thru = lead right
- Centers trade and wheel and deal = flutter wheel
- Fan the top, bend line = flutter wheel
- Ends trade, wheel and deal = ladies chain

Set-up: Facing couples box the gnat, curlique (touch a quarter) plus turn over and:

- a. Bend the line, turn thru = lead right
- b. Centers trade, bend the line, turn thru = square thru

Set-up: Facing couples half sashay, curlique (touch a quarter) plus turn over and:

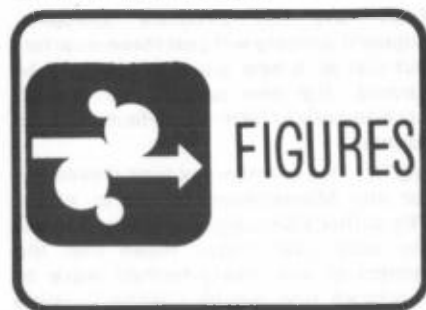
- a. Wheel and deal, star thru = Box 1-4
- b. Bend line, turn thru = lead left.

EXAMPLES by Will Orlich:

Heads curlique, *turn over*, bend the line
 Pass thru, circle to a line, curlique
Turn over, wheel and deal
 Crosstrail thru to left allemande.....

Heads box gnat, pass thru
 Partner trade, touch a quarter
Turn over, wheel and deal, star thru
 Right and left thru, curlique, *turn over*
 Ferris wheel, centers pass thru
 Left allemande.....

Heads star thru, double pass thru
 Peel off, touch a quarter
Turn over, couples hinge, bend the line
 Touch a quarter, *turn over*, bend the line
 Star thru, wheel and deal
 Left allemande.....



by Trent Keith, Memphis, Tennessee

Heads square thru, swing thru
 Girls run, all U-turn back
 Couples circulate, ferris wheel
 Double pass thru, lead couple partner trade
 Left allemande.....

by John Strong, Salinas, California

Head ladies chain, heads pass thru
 Cloverleaf, double pass thru, track two
 Swing thru, boys run, crossfire
 Coordinate, wheel and deal, star thru
 Pass thru, wheel and deal
 Square thru three-quarters
 Left allemande.....

Heads star thru, pass thru
 Right and left thru, pass thru

Chase right, single file circulate
 Coordinate, crossfire, boys run
 Trade by, left allemande.....

Heads pass the ocean, extend
 Spin chain thru, swing thru, extend
 Recycle, trade by, touch, recycle
 Star thru, pass the ocean, girls trade
 Extend, recycle, trade by, swing thru
 Turn thru, left allemande.....

Heads flutter wheel, pass thru
 Cloverleaf, double pass thru, track two
 Swing thru, boys run, crossfire
 Single file circulate, triple scoot
 Coordinate, couples circulate
 Bend the line, crosstrail
 Left allemande.....

Heads pass the ocean, swing thru
 Boys run, crossfire, walk and dodge
 Touch a quarter, walk and dodge
 Chase right, split circulate
 Swing thru, split circulate, boys run
 Wheel and deal, pass thru, trade by
 Star thru, flutter wheel, sweep a quarter
 Dive thru, square thru three-quarters
 Left allemande.....

Four ladies chain, heads curlique
 Walk and dodge, swing thru
 Recycle, slide thru, chase right
 Walk and dodge, tag the line in
 Star thru, pass thru, cloverflio
 Star thru, crosstrail, left allemande.....

Heads star thru, pass thru, swing thru
 Spin chain thru, girls run, ferris wheel
 Double pass thru, track two, boys run
 Bend the line, curlique, boys run
 Left allemande.....

TURN AND DEAL

by Jay King, Wayland, Massachusetts

(Do a half tag, but do another individual quarter turn in place in direction of first turn.)

Heads square thru, circle half
 To a two-faced line, turn and deal
 Box the gnat, eight chain two
 Swing thru, boys run, turn and deal
 Turn thru, trade by, left allemande.....

Heads square thru, do-sa-do to a wave
 Turn and deal, coordinate, turn and deal
 Clover and wheel thru, half square thru
 Turn and deal, zoom and turn thru
 Centers partner trade, zoom, turn thru
 Partner trade, zoom and pass thru
 Left allemande.....

Sides pass thru, separate around one
 To a line, pass thru, wheel and deal

Girls pass thru and veer left
 Couple circulate, turn and deal
 Pass thru, trade by, boys veer left
 To a two-faced line, couples circulate
 Turn and deal, pass thru
 Boys only partner trade, girls U-turn
 Girls U-turn back, left allemande.....
 Sides lead right and circle to a line
 Left spin the top, turn and deal
 Partner tag, chase right, boys run right
 Left allemande.....

CALLERLAB EXPERIMENTALS

Heads lead right and circle to a line
 Pass thru, chase right, single hinge
 Right and left thru, square thru $\frac{3}{4}$
 Left allemande.....
 Heads square thru, slide thru, pass thru
 Chase right, single hinge, recycle
 Boys run right, peel the top, step thru
 U-turn back, slide thru, left allemande..
 Sides lead right and circle to a line
 Curlique, peel the top, pass thru
 Bend the line, curlique, peel the top
 Pass thru, bend the line,
 Half square thru, trade by
 Square thru three-quarters
 Left allemande.....
 Sides square thru, spin the top
 Single hinge, peel the top, single hinge
 Peel the top, turn thru, bend the line
 Pass thru, wheel and deal
 Centers square thru three-quarters
 Left allemande.....
 Heads lead right and circle to a line
 Slide thru, pass thru, chase right
 Peel the top, step thru, U-turn back
 Swing thru, slide thru, left allemande...
 Heads lead right and circle to a line
 Pass thru, chase right, girls run right
 Chase right, boys run right
 Partner trade, pass thru, chase right
 Boys run right, crosstrail thru to corner
 Left allemande.....
 Sides pass thru, separate
 Around one to a line, slide thru
 Centers pass thru, eight chain three
 Chase right, single file circulate
 Peel the top, boys run left
 Wheel and deal, slide thru
 Left allemande.....
 Sides lead right, circle to a line
 Curlique, peel the top, arm turn $\frac{3}{4}$
 Peel the top, single hinge
 Single file circulate twice, peel the top

Step thru, u-turn back, swing thru
 Slide thru, left allemande.....
by Jeanne Moody Briscoe, Salinas, Cal.
 Ladies chain three quarters
 Heads promenade three-quarters
 Sides swing thru, pass thru
 Do-sa-do, make a wave (same sex)
 Ends circulate, centers trade
 Centers circulate, ends trade
 Centers trade, girls run
 Turn and left thru, do-sa-do to a wave
 Fan the top, spin chain thru, boys trade
 Boys run, wheel and deal, pass to center
 Square thru three-quarters
 Left allemande.....
 Heads right and left thru
 Four ladies chain, sides swing thru
 Pass thru, separate around one to a line
 Curlique, coordinate, ferris wheel
 Square thru three-quarters
 Left allemande.....
 Heads right and left thru
 Four ladies chain, heads slide thru
 Turn thru, split two, around one to line
 Pass thru, wheel and deal
 Girls turn thru, left allemande.....
 Heads swing thru, sides divide
 Star thru, centers pass thru
 Make a wave with the outside two
 Swing thru, spin chain thru
 Ends circulate, boys run, partner trade
 Square thru four hands, trade by
 Slide thru, crosstrail, left allemande....
 Heads promenade half way
 Sides star thru, pass thru
 Split two, around one to a line
 Curlique, boys run, step to a wave
 Swing thru, boys cross fold
 Left allemande.....

APC FIGURES

BY Will Orlich

Heads square thru, eight chain five
 Outsides zoom, left allemande.....
 Heads lead right and circle to a line
 Pass thru, ends run, trade by
 Centers run, bend the line, pass thru
 Centers run, trade by, ends run
 Left allemande.....
 Head couples star thru, square thru four
 Sides divide and curlique, centers in
 Cast off three-quarters, all-8 circulate
 Centers twice, cast off three-quarters
 All-8 circulate, centers three
 Fan back, trade the wave
 Others star thru, double pass thru

Cloverleaf, centers box the gnat
Swing thru, turn thru, left allemande....

Head couples swing thru, turn thru
While sides divide and curlique
Centers in and cast three-quarters
Center two right and left thru
Partner hinge, diamond circulate
Fan back, left swing thru, girls run
Star thru, pass to center, swap around
Pass to center and pass thru
Left allemande.....

Head couples spin the top and curlique
While sides divide and star thru
Outsides in and cast three-quarters
All eight circulate, fan back
Trade the wave and turn thru
Others star thru, pass to center
Square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Pass thru, couples hinge
Girls cast three-quarters
Diamond circulate, triple trade
Diamond circulate, girls cast $\frac{3}{4}$
Triple trade, Bend the line, star thru
Crosstrail thru to left allemande.....

by Gil Grosby, Gainesville, Florida

Heads pass the ocean, swing thru
Extend, single hinge, centers trade
Boys fold, girls turn thru, star thru
Boys trade, promenade.....
Heads lead right and circle to a line
Star thru, veer left, girls hinge
Boys quarter in, center girls trade
Extend, walk and dodge, partner trade
Square thru, trade by, left allemande....

Heads lead right and circle to a line
Pass thru, tag the line, face right
Couples circulate, bend the line
Men spin the top, girls quarter in
Extend, men run, star thru, dive thru
Square thru three-quarters
Left allemande.....

**by Neil Grossman, Los Angeles, Cal.
From So. Calif. Callers Assn. Notes**

Heads pass thru, separate round one
To a line of four, touch a quarter
Boys run, track two, swing thru
Boys run, ferris wheel
Right and left thru, square thru $\frac{3}{4}$
Left allemande.....

Heads star thru, double pass thru
Lead couples wheel around, dive thru

Square thru three-quarters
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, leads wheel around
Touch a quarter, walk and dodge
Partner trade, right and left thru
Pass thru, bend the line
Right and left thru, crosstrail
Left allemande.....

Heads pass thru, separate around one
To a line, pass thru, wheel and deal
Double pass thru, girls trade
Centers U-turn back
Square thru three-quarters
Left allemande.....

Heads square thru three-quarters
Touch a quarter, scoot back
Split circulate, boys run
Cast off three-quarters, pass thru
Wheel and deal, right and left thru
Pass thru, left allemande.....

Heads lead right and circle to a line
Pass the ocean, swing thru, girls trade
Scoot back, recycle, dive thru
Swing thru, turn thru, left allemande....

Heads pass thru, separate round one
To a line, pass thru, bend the line
Star thru, double pass thru, centers in
Cast three-quarters, half tag the line
Scoot back, boys run, bend the line
Pass the ocean, swing thru, boys run
Couples circulate, wheel and deal
Left allemande.....

Mainstream & Callerlab Experimentals

by John Strong, Salinas, California

Head ladies chain, heads pass ocean
Swing thru, turn thru, slide thru
Flutter wheel, sweep a quarter
Left allemande.....

Heads star thru, double pass thru
Track two, spin chain thru, boys run
Couples circulate, wheel and deal
Touch a quarter, walk and dodge
Chase right, scoot back, walk and dodge
Bend the line, flutter wheel
Left allemande.....

Sides right and left thru
Heads Dixie style, boys cross fold
Star thru, touch a quarter
Walk and dodge, slide thru,
Touch a quarter, coordinate
Couples circulate, wheel and deal
Pass thru, trade by, left allemande.....

Heads star thru, pass thru, swing thru
Boys fold, coordinate, half tag
Trade, boys run, star thru, pass thru
Left allemande.....

Heads curlique, walk and dodge
Pass thru, chase right
Single file circulate twice, boys run
Pass the ocean, fan the top
Right and left thru, pass thru, trade by
Star thru, pass thru, partner tag
Left allemande.....

Heads star thru, double pass thru
Track two, recycle, star thru
Pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

Heads star thru, pass thru, swing thru
Spin the top, pass thru, chase right
Swing thru, cast a quarter, scoot back
Swing thru, boys run, pass thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande.....

Heads touch a quarter, walk and dodge
Slide thru, star thru, roll, pass thru
Tag the line in star thru, swing thru
Turn thru, left allemande.....

Heads pass thru, U-turn back
Slide thru, swing thru, all-8 circulate
Swing thru, girls run, girls circulate
Wheel and deal, curlique
Walk and dodge, tag the line in
Star thru, pass thru, trade by
Slide thru, crosstrail, left allemande.....
Heads star thru, double pass thru
Track two, swing thru, recycle
Sweep a quarter, pass thru, tag the line in
Pass thru, wheel and deal, zoom
Star thru, slide thru, curlique
Left allemande.....

Sides right and left thru
Heads star thru and roll, curlique
Walk and dodge, touch a quarter
Walk and dodge, chase right
Boys run, cast three-quarters
Star thru, pass thru, left allemande.....
Heads flutter wheel, sweep a quarter
Touch, recycle, pass thru, curlique
Spin chain thru, walk and dodge
Tag the line in, pass thru, chase right
Boys run, wheel and deal, star thru
Slide thru, left allemande.....



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166 ROSES AND LOVE SONGS Bob Fisk
165 OLD FOLKS AT HOME Johnny Davis
PIONEER:
120 SECRET LOVE, Tom Godfrey

People

IN THE NEWS

Liza (Mrs. Pres) Grandstaff recently resigned as editor of *Travel On*, the official square dance publication of the Kansas Square Dance Association. She carried out editorial duties for seventeen years, even though recent surgery made the task very difficult. New editors have not been named. Thanks, **Liza and Pres** for long-time devotion to the activity and your fine journalistic efforts over the years.

North Country Catholic in northern New York state featured **Mary Jenkins** (ASD staff member) for her handbook on "Wheeling and Dealing in Nursing Homes," which was published recently by ASD, and is now in its second printing as the principle resource on this subject.



Phyllis Rogers, a square dancer and member of Freedom Squares of Albuquerque, New Mexico, was heard coast to coast as she talked to **President Carter** during his recent three-hour president-to-the-people phone conversations.

Faye Thole, wife of caller **Jerry Thole** of Wichita, Kansas, was featured in a 2½-page article in *Family Circle*



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concerning working wives. On the subject of equality in square dancing, she was quoted: "Square dancing is different. The man doesn't lead and the woman doesn't follow. You each have to know your part."

Although there were some misconceptions about square dancing in the one-page article in the March 7 issue of *Newsweek*, a number of persons were mentioned including callers **Harry Glass** of Chicago and **Bob Ruff** of California; and dancers **Babe Mitchell** and **Mary Hawkins** of Washington, and **Marilee Luff** of California. Oh yes — mentioned in the article also were **Rosalynn** and **Jimmy Carter**, who "belonged to a club in Dawson, Georgia."

Marj Carpenter, columnist for the Big Spring, Texas, *Herald*, is a friend of square dancing, and among the many plugs for the activity she's given in the local press was one recently picturing state leader "**Frenchy**" **Steward** along with caller **Stan Burdick** and the statement that square dancing is the "fastest-growing interest-group in dancing in America."

Bernie and Millie Coffey of Dallas, Texas, long-time promoters of square dancing and organizers of many square dance weekends under the banner of Coffey's Colleges, are now devoting full time to their various square dance involvements, they tell us.



In a recent NBC special on Panama, **John Chancellor** showed a group of happy people square dancing in front of the Balboa train station. The dancers were starting out on their annual transcontinental train trip from the

Continued on Page 93

SQUARE DANCE IN THE POCONOS

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Jack Lasry, chairman; Jim Mayo, Cal Golden, Jon Jones, Lee Helsel, John Kaltenthaler, continuing Executive Secretary.

- **MUCH ADO ABOUT NOTHING**

Many hours spent discussing pros and cons of the National S/D Convention resulted in NO ACTION.

- **NO MILESTONE AWARDS GIVEN**

DETAILS
COMING
NEXT
MONTH....





LAND OF THE SKY FESTIVAL

The Asheville Allemanders will hold their ninth Land of the Sky Festival in the National Guard Armory on Brevard Road, West Asheville, North Carolina, on September 2-3. Callers will be Don Williamson and Jerry Haag, and rounds will be cued by Bill and Judy Martin. Festival chairmen are Roger and Maxine Shepherd, Rt. 3 Box 515A, Candler NC 28715.

SQUARE DANCE MARATHON

The Dancing Demons of Marlow Heights, Maryland, held a marathon to raise funds for club activities. Seven-

teen members began dancing on Sunday and twenty-four hours later, five of the original group were still dancing to Bill Harrison's intricate calls. The remaining twelve dancers chalked up at least twelve hours each.

Robert Crawford, John Dunivin, Sharon Macuci, Joe Nenno and Trisha Rasmus danced the total twenty-four hours, with only five-minute breaks each hour. This time was often used to add padding to sore and blistering feet. Adult supervisors monitored the marathon, prepared food and gave moral support. The Macucis allowed the use of their home. Mr. and Mrs. Bill Mitchell dropped by to wish the dancers luck.

Dancing Demons have just celebrated their their anniversary with a dance called by John Saunders. Regular club caller is Bill Harrison. Regular lessons start in the fall each year and graduates are initiated into the club. This year for initiation, the boys wore girl's square dance apparel and "danced" with a broom or mop while the girls "called" to *The First Thing Every Morning*. At another point, one leg of each person was tied to his partner's, as he (she)

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\$16.95 plus \$1.00 postage. 35 yd. slips \$14.95 plus \$1.00 postage.

attempted to dance "arky" style. After this, the initiates received their diplomas.

Alice Kemerer
Sharon Macuci

DANCIN' IN HEAVEN

That's the theme for the 13th annual Idaho S&R/D Festival at the Student Union Building in Moscow, Idaho, July 29-30. Ben Coleman will be featured caller, with Chuck and Maryann Lisle and Ike and Bonnie Fackenthall in charge of rounds. Information may be obtained from Domain and Eunice Bricco, 1228 13th Clarkston, WA 99403.

Otto & Echo Grunthal
Lewiston, Idaho

NEBRASKA STATE CALLERS ASSN.

The first state callers association in Nebraska was formally organized in February. The Nebraska Association of American Folk Dance Callers and Instructors (NAAFCI) has as its members any American Folk Dance Caller/Instructors and spouses from Nebraska who will abide by the Association By-laws and Code of Ethics. Fifty couples have joined the group; thirty-

five people attended the meeting.

Officers elected are: Dean Wiemers, president; Bob Johnson, vice-president; Ed Claflin, secretary; Wes Mohling, treasurer, and Roger Gentzler, state representative. Possible projects for the association are: liability insurance for callers and equipment, callers seminars, Callerlab certification and the program for square dancing in the public schools.

Bob Johnson of Norfolk led the group in an ice-breaker and then in a discussion on graduation ceremonies.

The next meeting will be held on October 1 in connection with the Nebraska state convention in Grand Island.

COME TO OIL COUNTRY

The time is drawing near/Let all who will hear/Come join in the fun in Oil Country....This is the invitation to the Texas State Festival, June 3-4, in Houston Texas. Featured will be "Fashions for All Seasons," panels on parliamentary procedure, low-cost sewing, round dancing, teens and singles, grand march, clogging, square and

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Chuck
Bryant



Jim
Lee



Dave
Smith

NEW MUSTANG RELEASES:

- MS 172 AFTER THE LOVIN' by Curtis Thompson
- MS 171 BRASS BUCKLES by Chuck Bryant
- MS 170 BLANKET ON THE GROUND by Chuck Bryant
- MS 169 I'M A RAMBLING MAN by Chuck Bryant
- MS 168 I PROMISE WHEN YOU LEAVE YOU'LL WEAR A SMILE by Jack Bishop



Johnny
LeClair



Jack
Cloe

LIGHTNING S RELEASES:

- LS 5032 GOOD WOMAN BLUES by Dewayne Bridges
- LS 5031 COPPER KETTLE by Earl Rich
- LS 5030 TONIGHT SOMEONE'S FALLING IN LOVE by Art Springer
- LS 5029 A COUNTRY SONG IS A COUNTRY SONG by Jack Cloe
- LS 5027 I WISH I'D LOVED YOU BETTER by Art Springer



Art
Springer

1314 Kenrock Dr., San Antonio, TX 78227

round dancing and the business meeting of the State Federation. Remember, dancing is heaven in '77.

INDIANA CALLERS ASSOCIATION

1977 officers of the Indiana S/D Callers Association are Bill Wallace, president; Tom Brandman, Assn. Vice-president; Obee Hobbs, festival vice-president; Reed Moody, workshop vice-president; Phyllis Pond, treasurer; Ruth Moody, secretary. Area representatives are Gene Haley, Keith Ambrose, Marvin Brower, Bud Henson and Jerry Bowers.

MS TELETHON

A letter to square dance leaders recently arrived from Jerry Lewis and his Labor Day Telethon Committee, inviting dancers to be his partners in the fight against muscular dystrophy.

Last year, square dancers in South Carolina raised more than \$15,000. Jerry challenges dancers throughout the country to raise funds so that MDA can continue its research seeking cures for neuromuscular diseases and maintain its nationwide network of clinics

where patients receive the best available medical care free of charge.

Those who "dance for those who can't" may get a chance to have a representative appear on TV on Labor Day, will have lots of fun and share in the fellowship and tremendous sense of accomplishment experienced by those who help Jerry's "kids."

For information, call your local MDA field office or the American S/D Association/International, 219-221 Parkade, Cedar Falls IA 50613 (319-277-4334).

FAVORITE ROUND DANCES

Frank and Iris Gilbert, directors of the National Carousel Clubs, send us a list of the top ten favorite round dances, in addition to their entry for the *Pulse Poll*, this month. Here are the top ten favorites: "Till," "Maria Elena," "Kiss Me Goodbye," "Torero," "Maria," "Manuela," "Elaine," "Never Ending Quickstep," "Fascination Waltz," and "Wyoming Lullaby."

CURRENT RELEASES

- C-102 ROADRUNNER ROMP
— Patter
- C-402 FLASH OF FIRE
Flip Inst. by Beryl Main
- C-101 TAKE ONE (Patter)
Called side by Beryl Main
- C-201 SOMETHING ABOUT YOU BABY
I LIKE Flip Inst. by Jerry Haag
- C-301 GONE AT LAST
Flip Inst. by Gary Shoemaker
- C-501 I WRITE THE SONGS
Flip Inst. by Ken Bower
- C-401 IF I HAD IT TO DO AGAIN
Flip Inst. by Beryl Main
- C-302 SOMEBODY LOVES YOU
Flip Inst. by Gary Shoemaker
- C-601 ANN'S SONG (Round dance)
by John and Wanda Winter
- C-602 FIVE FOOT TWO
Round by John & Wanda Winter



John and Wanda Winter

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Beryl Main



Jerry Haag



Gary Shoemaker



Ken Bower

NEW RELEASES

- C-103 EXCELEATOR SPECIAL
(Patter) Called side by Gary Shoemaker
- C-402 FLASH OF FIRE (Flip Inst.)
by Beryl Main
- C-502 HONKY TONK HEROES
(Flip Inst.) by Ken Bower
- C-602 FIVE FOOT TWO (Round dance)
by John and Wanda Winter

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Newport Beach CA 92660



HEART FUND DANCE

Wheeler Dealers of Lebanon, Ohio, whose caller is Gene Record, held their fourth annual Heart Dance in February with a four-year total of \$7500 going to the Warren County Heart Association. Callers were Gene Record, Larry

Parella, Jaye Fitch, with Carl Poppe cueing rounds. This year's dance was attended by over forty squares of dancers, with clubs from several states represented.

Joan Simkins
Middletown, Ohio

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IN MEMORIAM

Audrey Parker of Vista, California, died quietly in her sleep in February. She and her husband, Ken, were general chairmen of the 25th National Square Dance Convention in Anaheim last June. The square dance world will long remember and appreciate the work and efforts of the Parkers in coordinating the largest convention ever held.

INTERNATIONAL STYLING

Phil Roberts, one of the best international round dance leaders in the country, has been conducting styling

sessions emphasizing poise, balance, control and coordination in basic and more intricate international round dance figures.

A Hoosier, Roberts, together with Russell Collier, a popular local round dance leader who has provided facilities at Collier's R/D Hall in Indianapolis, has brought to round dancers in Indianapolis during the past several months a wealth of information and experience. In view of the response to these sessions, plans are now under way to provide a similar instructional series at a later date.

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A FORCEFUL FABLE

by Tom Trainor
Boynton Beach, Florida

There is a story from many years ago that applies to all of us, dancers and caller. It goes something like this.

In a village of a far off country there lived a very old and wise man. People came from miles around to seek his advice and counsel. He helped them to settle their differences and they bestowed many honors upon him.

In that same village were two young men, who were very envious of the honors bestowed on their elder, and during the course of an evening, they came upon a plan to discredit him in the eyes of the village.

Gaining an audience with the old man, they informed the people in the village that they would ask him only two questions, one of which he would not be able to answer. At the appointed time they appeared before the old man with the villagers looking on. They put to him this question, "In our hands we are holding something that brings joy and beauty to the world. Can you tell us what it is?"

The old man looked at their cupped

and closed hands, and carefully considered his answer. "As you know," he said, "I consider the songbird to be the creature that brings the greatest joy and beauty to the world. Its song thrills the heart, and its plumage pleases the eye."

The young men, knowing of his love of nature, were not surprised by his answer. "We have another question, old man. Is this bird alive or dead?" They planned that if the answer was that the bird lived, they would crush it and display it to the villagers, or if dead, they would open their hands and let it fly away. Either way, they would be able to discredit the wisdom of the old man.

The old man looked at them, and in a soft voice answered, "It's in your hands. Whether it lives or dies, it's in your hands."

So it is with square dancing. It is in the hands of the dancers, leaders and callers, whether the clubs flourish or perish.

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ROUND DANCES

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RUBY BABY MIXER— ABC Goldies D-2755; by George & Johnny Eddins
Good pop music and an easy two-step mixer.

FIVE FOOT TWO— Chaparral C602
Choreography by John & Wanda Winter
Lively, familiar music and an easy-intermediate two-step with swivel five and step-hops.

PUPPY LOVE— Hi-Hat 954
Choreography by Tom & Lillian Bradt
Pretty quiet music and a comfortable intermediate rhumba two-step.

YOUR SWEETHEART— Hi-Hat 954
Choreography by Vernon Porter
Nice music and a flowing easy-intermediate two-step using basic figures.

NADIA'S THEME— A&M 1856
Choreography by Bill & Carol Goss
Good music, intermediate timing routine one, two, three and four.

THE OBJECT OF MY AFFECTIONS— Windsor 4-502; Ray & Jeannette Gilbert
Good music; high-intermediate to challenging international fox trot routine.

DANCING IN THE DARK— RCA447-0051; Choreo by Phil & Norma Roberts
Good big band sound by Artie Shaw, a challenging two-part fox trot with the usual good Roberts flavor.

EYE LEVEL— Telemark 906
Choreography by Koit & Helen Tullus
Good music for a challenging cha cha.

ALEXANDER'S RAG— Hooror H619 or H1503; Ken Croft & Elena DeZordo
Great music and a good fun-type intermediate two-step.

MARGIE'S MIXER— Hooror H619 or H1503; by Mel & Marge Rummel
Good banjo pickin' music for an easy fast-moving mixer.

GAMES THAT LOVERS PLAY— Roper 176; Choreo by Hap & A.J. Wolcott
Great music and the usual fine Wolcott intermediate two-step.

TERRY'S THEME— Roper 176
Choreography by Hap & A.J. Wolcott
Pretty music and a good intermediate two-step.

THE HOMECOMING— Capitol 4156
Choreography by Nine 9 Charlie Ward
Very pretty music and a challenging routine with interesting figures.

COUNTRY SOUNDS— WB 8204
Choreography by Bob & Dee Voshell
"Can You Hear The Pioneers" vpcal country music; a comfortable easy two-step.

I NEED YOUR LOVE— Trip 2104
Choreography by Leo & Peggy Landoll
Good popular music with a Donne Warwicke vocal and a tricky high-intermediate timing routine.

MOOD INDIGO— IDTA 6
Choreography by Al & Helen Steinke
Good music and a nice flowing intermediate two-step/fox trot with a zig zag hitch.

SOMETHING STUPID— Reprise 0727
Choreography by Merl & Opal Davis
Good music with a vocal by the Sinatras; intermediate two-step with some good different features.

GOOD TIMES— RCA 10701
Choreography by John & Shari Helms
Good country music with a vocal by Eddie Arnold; easy-intermediate two-step with basic figures.

ALL THE TIME— RCA 10899
Choreo by Ralph & Jeannette Kinnane
Good music, also with an Eddy Arnold vocal; good smooth easy-intermediate two-step.

FISHTAILS AND THINGS— Capitol 4329; Choreo by Ray & Elizabeth Smith
Music is "Things" by Ann Murray on the vocal; busy intermediate two-step with fishtails and things.

MOONLIGHT COCKTAILS— RCA447-0056; Choreo by John & Marh Macuci
Good Glenn Miller music; a nice flowing high-intermediate two-step with four parts.

BROKEN HEARTED MELODY— Mercury X30092; Choreo by Vernon Porter
Sarah Vaughn vocal to a popular tune; easy-intermediate two-step with flicks and twists.

Continued on Page 103

RECORDS

SINGING CALLS

by Don Hanhurst

While there was a large number of releases this month, many were above-average. There should be something for every caller's taste in this month's crop. While the dancers were reviewing the records, they commented that they felt there was too much "ferris wheeling," but on checking back we found only six with that figure. Dancers should note the new releases on the Bee Sharp Dancer Interest Series at the end of the review.

HONKY TONK HEROES— Chaparral 502; Caller: Ken Bower

This newest Chaparral features very good music, great beat and fine harmonica work. The dancers got a "kick" out of the humorous lyric line which talks about "lovable losers, no account boozers, and honky tonk heroes." The figure flowed well and the combination of *curlique* to a *right hand star* seemed smooth and natural. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, centers *curlique*, right hand star one full turn, swing corner, promenade.

AIN'T LOVE GOOD— Kalox 1201

Caller: Jon Jones

An outstanding Kalox with a very good beat and a melody that most callers will easily master. The instrumental features a very effective hand clapping during the last 32 beats of each figure. The figure danced well and seemed well-timed. This record also features a rather unusual key change in the last 32 beats of the end break. FIGURE: Heads square thru, do-sa-do, *curlique*, walk and dodge, partner trade, right and left thru, flutter wheel, slide thru, swing corner, promenade.

FREIGHT TRAIN— TNT 107

Caller: Singin' Sam Mitchell

The music on this relatively new label seems to improve with every release. This record has fine rhythm, good music

and above-average instrumentation. The figure danced smoothly and body flow was comfortable. Callers should note that on the printed cue sheet the *right and left thru* after the *spin the top* was omitted and must be used for the figure to come out correctly. There is a key change in the middle break. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru three-quarters, swing corner, left *allemande*, promenade.

BABY FACE— Dance Ranch 637

Caller: Frank Lane

Good faithful rendition of this familiar melody featuring excellent instrumentation. This record has a figure that flows well and dances comfortably. FIGURE: Heads *curlique*, walk and dodge, circle four to a line, right and left thru, roll away, touch a quarter, circulate, trade and roll, slide thru, swing corner, promenade.

IF YOU GOT THE MONEY— Rhythm 111; Caller: Wade Driver

This record has a very good beat and good rhythm. Callers who are not familiar with the tune may find the melody line a little faint and may have trouble with it. The vocal side features a very good duet with Pat Barbour and Wade Driver. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, *curlique*, *allemande* left, do-sa-do, swing corner, promenade.

HELLO BROWN EYES— Longhorn 1017; Caller: Rocky Strickland

Very good Longhorn music with a smooth, lilting beat. The instrumentation is above average with an outstanding xylophone. The melody is one which most callers will find easy to master. FIGURE: Heads promenade half way, down the middle, square thru four, swing thru, boys run, ferris wheel, square thru three-quarters, swing corner, promenade.

BACK TO DONEGAL— FTC 32019 Caller: Joe Uebelacher

It's too bad that this bouncy rendition of "Back to Donegal" came out just a little late for this year's St. Patrick's Day. However, any caller not having this melody in their record boxes will find it a welcome addition. The figure flowed well and was well-timed. On the cue

sheet is also printed "Slaunch to Donegal Contra" by Herbie Gaudreau and Don Armstrong. Contra callers will find this record most acceptable. FIGURE: Heads touch a quarter, walk and dodge, swing thru, boys run, tag the line, face in, touch a quarter, all eight circulate, boys run, square thru three-quarters, swing corner, promenade.

DOWN BY THE OHIO— Grenn 12158

Caller: Dick Leger

An outstanding version of this melody that has a very danceable beat. The figure, while featuring only the most basic of basics, is put together in a way that will keep most dancers thinking and has a unique progression to corner. FIGURE: Heads go up and back, left hand star, corner right, partner left.

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WAIT TILL THE SUN SHINES, NELLIE Windsor 5072; Caller: Al Stevens

The music on this "Nellie" sounds somewhat like the USA sound. It features a musical pause in each one of the figures and has a figure that was

unusual in that it departs from the "normal" singing call traffic pattern. The vocal honors are shared by Al's wife, Shelley. **FIGURE:** Heads right and left thru, square thru, sides face grand square, heads separate, round one, in the middle crosstrail thru, swing corner, allemande left, grand right and left, promenade.

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SOMETHING NICE ABOUT YOU—

Blue Star 2038; Caller: Marshall Flippo

The beat, rhythm and lyrics of this newest Blue Star makes this a very relaxing dance and one that most callers will want to have in their collections. The figure danced well and is easily handled by all mainstream dancers. FIGURE: Heads promenade half, lead right do-sa-do, curlique, walk and dodge, partner trade, right and left thru, square thru, swing corner, promenade.

SAINTS GO MARCHIN' IN— Cow Town 107; Caller: Bill Kramer

A good updated version of this melody. It features a driving beat and a vocal accompaniment in the background singing "Down By The Riverside." FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, pass thru, partner trade, square thru three-quarters, swing corner, promenade.

BABY, BABY — TNT 108

Caller: Joe Prystupa

The music on this record has a relaxing beat and seems well-balanced. The figure, while certainly not mainstream, should be easily handled by any floor that is familiar with *diamonds*. We question the use of *quarter more* in the figure to set up the diamond and feel that dancers would have more easily accepted *ladies cast three-quarters*. FIGURE: Heads square thru, swing thru, men run, girls trade and quarter more, diamond circulate, flip the diamond, right and left thru, dive thru, square thru three-quarters, swing corner, promenade.

WHEELS— Red Boot 218

Caller: Don Williamson

This record could serve a dual purpose in many callers' record boxes. The music is good and has the same beat and phrasing of the old "Wheels" on a pop label that became an almost classic mixer. FIGURE: Heads square thru, right hand star, heads star left, once around, swing thru, boys run, ferris wheel, centers pass thru, swing, promenade.

IT DO FEEL GOOD— MacGregor 2207

Caller: Monty Wilson

While this melody has been done before, this newest version has a

somewhat different beat and therefore, made the dance feel a little different. The figure flowed well and danced comfortably. FIGURE: Heads promenade half, in the middle curlique, boys run, square thru three-quarters, allemande left, weave the ring, do-sa-do, promenade.

A PERFECT MATCH— Circle D 205

Caller: Gil T. Crosby

Good music with a slight country flavor. Figure is easily handled by mainstream dancers. FIGURE: Heads lead right circle to a line, pass thru, wheel and deal, centers swing thru, turn thru, left allemande, do-sa-do, swing corner, promenade.

ONE MORE TIME— Wild West 1-31

Caller: Larry Jack

A pleasant vocal accompaniment record with a danceable beat and a figure that flowed well. FIGURE: Heads flutter wheel, curlique, walk and dodge, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing corner, promenade.

APRIL IN PORTUGAL— Scope 612

Caller: Bill Donahue

This is the second release of this melody in as many months. The music on this is adequate and the figure features a somewhat different use of *touch a quarter*. FIGURE: Heads square thru, on the third hand touch a quarter, girls turn back, do-sa-do, centers pass thru, touch a quarter, men turn thru, girls turn back, swing corner, allemande left, promenade.

I WISH HER WELL— Red Boot 213

Caller: John Hendron

Standard Red Boot music with an introduction featuring Grand Parade. The figure was well-timed and flowed well. FIGURE: Heads promenade half, lead to the right, do-sa-do, swing thru, boys run, bend the line, right and left thru, slide thru, square thru three-quarters, swing corner, promenade.

MY BEST FRIEND— Thunderbird 162

Caller: Bill Volner

The introduction to this dance gave the dancers somewhat of a start, when out of the *curlique*, the *men dodge* and the *ladies walk*. The figure is one of several this month which feature experimental

Continued on Page 101

Speaking Of



Singles

ATTENTION, COLLEGE AND YOUNG ADULT CLUBS!

The 18th Spring Festival of the Washington, D.C. Area S/D Cooperative Association (WASCA) provided the setting for the first regional meeting of the National Federation of Young Adult Square Dance Clubs (NFYASDC).

The primary purpose of the NFYASDC is to improve and expand square dancing among young adults aged 18 and up. Square dancing is viewed as a favorable form of entertainment which is either lacking or non-existent for

most young adults. The realization of our goal will allow young adult clubs, especially college clubs, to acquire benefits and recognition already enjoyed by other square dance groups, i.e. teens and solos.

College clubs specifically, but young adult clubs in general, face unique problems and situations in dealing with membership, classes, college funding and college halls. NFYASDC will provide a forum allowing these clubs to channel ideas and share experiences.

Membership in this organization is open to college and young adult clubs (and all interested individuals) whose members are aged 18 and up (the general age range being 18 to 35).

Three major purposes of this organization are to maintain a roster including all college and young adult S/D clubs in America, to work towards having special young adult S/D parties at large conventions and festivals, and to mail out a quarterly newsletter of S/D events pertaining to young adults.

Attending the regional meeting on

Continued on Page 103



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EVENTS

New York— 3rd Annual S/D Round-Up, St Joseph's By the Sea H.S., Staten Island; May 1; Bill Dann, Don Hanhurst, Bradts. Write Ken & Agnes Schmidt, 43 Dole St., Staten Island NY 10312

Virginia— Southern Squares, Squire Armory, Danville; May 4— Frank Lane; May 13— Allen Tipton. Write James C. Souers, 504 Oxford Pl., Danville VA 24541.

Ohio— 18th Ann. Buckeye Convention Trail-in, Columbus; May 4-5; Eddie Powell. Write Powell, 1699 Brice Rd., Reynoldsburg OH 43068.

New Mexico— "Gem of a Festival," Santa Fe, May 6-8; Jeanne Moody, Ralph Silvius, Opal & Joe Cohen. Write Lloyd Waite, 2090 Camino Lado, Santa Fe NM 87501.

Virginia— S/D Weekend, Ingleside Inn, Staunton; May 6-7; Jim & Elaine Schnabel, Howie & Gloria Shirley. Write Duke Hagedorn, 8517 Crestview Dr., Fairfax VA 22030.

Texas— 8th Ann. S&R/D Festival, Dora Roberts Exhibition Bldg., Big Spring; May 6-7; Joe Greer, Chuck Bryant, Dave & Nita Smith. Write D.W. & Jane Overman, 2719 Larry Dr., Big Spring TX 79720

New Hampshire— Spring Weekend, The Inn at East Hill Farm, Troy; May 6-8; Germain & Louise Herber, David Henry, Conny Taylor, Ralph Page. Write Page, 117 Washington St., Keene NH 03431.

Ohio— 18th Ann. Buckeye Convention, Cincinnati Conv. Center; May 6-8. Write Del & Lou Grome, 2151 Sylveld Ln., Cincinnati OH 45238.

Wisconsin— Royal Holiday S&R/D Weekends, Interlaken Resort Village, Lake Geneva; April 29; May 1, Dick Jones, Jim Stewart, Holubs; May 6-8, Beryl Main, Stairwatts; May 13-15; Gary Shoemaker, Stairwatts; May 20-22, Sam Mitchell, Holubs. Write Royal Holiday, 1257 Franklin Ln., Buffalo Grove IL 60090.

Wyoming— Official Night Owl Dance at First Methodist Church, May 7, Kim Hohnholt, Bill & Janyce Holm. Write Starduster, PO Box 10322, Cheyenne WY 82001.

Wisconsin— Tower Hill Squares, Tower Hill State Park, Spring Green; May 7, Milt Thorpe, May 21, Delores Laufenberg. Write Glenn & Ruth Richardson, Spring Green WI 53588.

Maryland— Eye Bank Dance, Rising Sun H.S., May 8. Proceeds to Medical Eye Bank. Write Jerry Newman, Box 53, Rising Sun MD 21911.

Hawaii— Fly with Cal and Sharon Golden, Diamond Jim & Paula Young, May 10-24. Write Sharon Golden, PO Box 2280, Hot Springs AR 71901

South Carolina— Hickory Knob Spring Festival, Clark's Hill Reservoir; May 13-14; Doug Jernigan, Delma Allison, Randall Musgrove. Write Hickory Knob State Park, Rt. 1 Box 199B, McCormick SC 29835.

Michigan— 18th Tulip Time Festival S/D, Holland; May 13-14. Write Tulip Time Festival, 150 W. 8th St., Holland MI 49423.

Pennsylvania— Indian Brave Camp, Harmony; May 13-14. Mark Haslett, Jerry Harbert; May 27-30. Jack Hague, Ross Howell, John Steckman, Ed Foote. Write Indian Brave Camp, Inc., PO Box 145, Harmony PA 16037.

Missouri— S/D Weekend, Lake Ozark; May 13-15; Clyde Houston. Write The Granada, PO Box 216, Lake Ozark MO 65049.

California— Steeltown Twirlers, Fontana; May 14, May Pole Dance with Sammy Phillips. Write Dick & Cleo Shore, 805 Bia Del Norte, Pomona CA 91766.

North Carolina— Gator Promenaders Spring Fling, Camp LeJeune, May 14.

Pennsylvania— 6th Ann. Spring Carnival, Iroquois H.S., Lawrence Park; May 14; Frank Lane, Larry Dunn, Butch Stowell, John & Marge Clever, Write Gordy & Helen Rater, 5043 West Lake Rd., Erie PA 16505.

New Jersey— Penthouse Rounderama Weekend, Somers Point; May 13-15; Irv & Betty Easterday. Write Penthouse Weekend, PO Box 146, Somers Point NJ 08244.

Michigan— 28th Spring Festival, High School, Brighton, May 15. Write Herm & Marge Rubarth, 16430 Tacoma, Detroit MI 48205.

New York— Central NY S/D Festival, Coopers-town; May 20-21; Ken Anderson, Ed Foote, Ross Howell, Chuck Stinchcomb, Murray & Dot Truax, Write Harold & Olive Mumford, Van Hornesville NY 13475.

Indiana— Round Dance Weekend, Turkey Run State Park, May 20-22; Mueller & Weir. Write Max Forsyth, 9901 Pendleton Pike #177, Indianapolis IN 46236.

Colorado— Dancerama, May 20-22, Estes Park. Write Kerrie Main, 12933 E. Alaska Ave., Aurora CO 80010.

Michigan— 22nd Ann. S/D Festival, Traverse City H.S., May 20-22; John Hendron, Ralph Silvius, Jack & Pat Farmer.

Tennessee— Red Boot Roundup, Gatlinburg Auditorium, May 20-22; Fisk, Sheffield, Williamson, Dowdys. Write Don Williamson, Rt. 8 College Hills, Greenville TN 37743.

Colorado— Fun Valley S/D Resort, May 21-29; South Fork. Write Fun Valley Reservations, Box 208, South Fork CO 81154.

Virginia— 2nd Ann. Spring Festival, Ingleside Resort, Staunton; May 27-28. Write Jim Harlow, 7140 Meadowbrook Rd., Lynchburg VA 24502.

Ohio— 6-Star Command Perform-a-dance, Columbus; May 27-28. Write Dewey Hart, 1307 Nancy Lane, Columbus OH 43227.

California— Steeltown Twirlers Luau, Highland; May 28; Kenn Reid. Write Dick & Cleo Shore, 805 Via del Norte, Pomona CA 91766.

Utah— Troika Dance Institute Weekend, Ogden; May 28-30. Write Walt Cole, 944 Chatelain Rd., Ogden UT 84403.

New York— Peach Blossom Festival, Nellis School, Canajoharie; May 28. Write Bill Lettiss, 12 Shultz St., Canajoharie NY 13317.

Tennessee— Memorial Day Jamboree, Natchez Trace Inn. Write Ramona Swain, Wilshire Ave., Memphis TN 38117.

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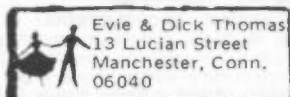
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Continued on Page 97

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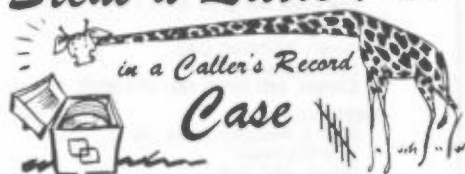
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Fred Stacy of Beckley, West Virginia, is a self-employed general insurance agent. Fred and Jane have been dancing five years and Fred has been calling for two. He was formerly a professional country music entertainer. The Stacys have two grown children and Fred currently calls for three clubs and teaches two classes. He is a member and officer of the West Virginia S&R/D Association and attended Callers College at Fontana Dam.



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A Hot Time In The Old Town Tonight
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In My Merry Oldsmobile
In The Evening By The Moonlight
In The Good Old Summertime
In The Shade Of The Old Apple Tree
Jealous
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Sq3-77

♣ A <i>Best</i> A ♣	♣ K <i>Club</i> K ♣	♣ Q <i>Trick</i> Q ♣
--	--	---



Fort Wayne, Indiana, has a new square dance club, B & B Guest Callers Club, formed in 1975 by Irv and Betty Hepker and Don and Bev Taylor. Both couples had two traveling callers scheduled for special dances in 1977. They decided to combine forces and form a club, using the four callers to kick it off. The club uses the first initials of Don and Irv's wives' first names. The wives handle the club's money and do most of the paper work. Irv and Betty do the caller and round dance leader scheduling. Don and Bev are in charge of ticket sales and are responsible for all of the club's financial obligations, along with overnight lodging for callers who request it. One or both couples are at all club dances to oversee the evening's program.

In 1976 the club had five dances; there are 19 traveling callers scheduled for 1977, with the same number scheduled for 1978. The club started with twelve squares in July, 1976, and closed the season with eighteen, the maximum number the hall will hold. Dancing takes place in the beautiful Wallen Pines S/D Hall.

The dancing dates are broken down into quarters. Subscriptions are sold for the first quarter to seventy-two couples on a first-come basis. It then becomes a closed club. Current ticket holders are given first choice for tickets for the following quarter.

Irv Hepker cues rounds for most of the dances; the rest are cued by local round dance leaders. This gives the dancers the opportunity to dance to all of the local round dance leaders. The dancing program is two-plus-two, squares are mainstream level, and rounds are square-dance to easy-level.

CHALLENGE CHATTER, Continued

six squares working lesson tapes toward advanced dancing. We met and formed a club known as the Tape Spinners. There are now six squares in the club, with three more working the lesson tapes in order to become members. We meet in our homes as individual squares, but when someone cannot make it, we feel free to call upon other members to fill in. We have an advanced caller come in approximately once a month.

While the Tape Spinners were forming, one of the callers in the area started his own workshop toward advanced dancing and now has a club. Also, two other callers have become interested and have finished dancing the lesson tapes. One has joined the club and is having an advanced workshop, and the other is starting a lower advanced workshop, beginning with the advanced basics list for people interested in becoming advanced dancers.

Last month, we attended a seminar conducted by Stan and Cathie Burdick,

and there was much discussion on the different levels of dancing, both in the Louisville area and the country as a whole. We feel that a lot of good will come from this meeting in getting even more advanced dancing and the leveling of clubs in the Louisville area, as well as nationwide. Everyone should have the type of dancing that they enjoy. New blood in square dancing is very important, but it seems we put too much emphasis on a class every year, and not enough on keeping last year's dancers interested and enthusiastic.

Square dancing can be for everyone, but all levels of square dancing are not for everyone. Callers, dance associations and clubs should keep abreast of what is happening in the square dance world, and educate their dancers as to what is available to them. This could be a big factor in keeping dancers from becoming bored and dropping out. Square dancers will have a much longer square dancing "life," not just a couple of years.

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- ✓3. Turn Over
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- ✓6. Wind the Bobbin
- ✓7. Recall
- ✓8. Hinge Around
- ✓9. Unwrap the Diamond
- ✓10. Clover 1. 2. 3. 4

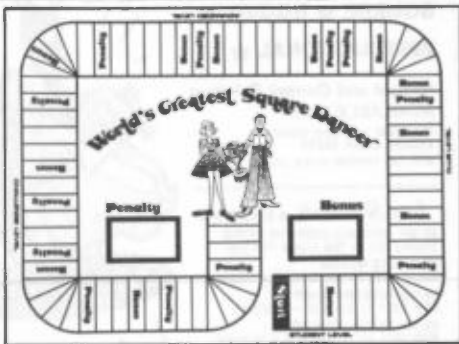
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Round Dance

PULSE POLL

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2. Apron Strings
3. Old Fashioned Love
4. Four Walls
5. One More Time
6. Walk Right Back
7. Waltz With Me
8. Deep Purple
9. Tic Toc
10. Give Me Five Minutes More

ROUND DANCERS' ROUNDS

1. Maria Rhumba
2. Whoopee
3. C'est Si Bon
4. Dance
5. I Just Need Your Love
6. Manuela
7. Three Guesses
8. Never Ending Quickstep
9. Adios
10. Carmen

CLASSICS

1. Birth Of the Blues
2. Folsom Prison Blues
3. Dancing Shadows
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7. Dream Awhile
8. Neopolitan Waltz
9. Arms Of Love
10. Tango Mannita

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2. Maria Elena (Ward)
3. Kiss Me Goodbye (Tullus)
4. Torero (Howard)
5. Elaine (Highburger)
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THE COLLEGES ARE COMING

The calling profession, even for the occasional caller, requires much more than it did at one time, involving important elements of leadership, organization, promotion, human relations, recreation techniques, as well as the obvious training items of voice, music, equipment, choreography and programming. Thorough training is a MUST these days, and callers can get valuable first-hand help from the experts in these extensive several-day training events, commonly called "colleges."

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Johnston, Vaughn Parrish,
Beryl Main

Write Frank Lane's Dance
Ranch, PO Box 1392, Estes
Park, Colorado 80517.

INTERNATIONAL CALLERS COLLEGE

Aug. 8-12 Regular Session
 Aug. 13-17 Alumni Session
 Cincinnati, Ohio

Aug. 28-Sept. 2 Regular
 Rainbow Lake, Brevard NC
Dick & Ardy Jones

Johnny & Charlotte Davis
Write: Charlotte Davis, 212
McAlpin Ave., Erlanger
KY 41018

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RED ROCK RAMBLERS Summer Square Dancing, Lyons Colorado. Every Saturday, June 18-Sept. 3, 8:15 p.m. Popular Callers; Elementary Gym, 4th & Stickney. All Square Dancers Welcome — Our 19th Season. Contact: L. Johnson, 823-3391.

RAINBOW LAKE LODGE, Brevard, N.C. 12 Fun-filled Weeks of S&R Dancing, June 5-Aug. 27. Callers College, Aug. 28-Sept. 2, Jones & Davis. Write the Lodge, Brevard NC 28712 for info. Dance Levels For Everyone

PEOPLE, Continued

Pacific Ocean to the Atlantic. The caller, whose voice was heard on the national network, was **Dr. Bill Bailey** of the Star in a Circle S/D Club. He was quickly identified by former Canal Zone residents who heard the program, including his three children, now living in the U.S.

A first in square dancing — *allemande left, symphony orchestra style*. That's how caller **Jack Kock's** exhibition square, the Kalico Krowd of Dallas, danced in February at McFarlin Auditorium. The hoedown for **Jack**, caller for the Ruffles and Shuffles Club, was "Pops Hoedown" (**Arthur Fiedler's** Boston Pops Symphony) and was brilliantly played by the Richardson Symphony Orchestra, very ably directed by **Chris Xeros**. This was one of the high points in the stage production "To Children With Love" sponsored by the Dallas Junior Bar Wives, Inc., the proceeds of which went to help underprivileged children. Among the sell-out crowds at both performances were 750 disadvantaged children, guests of the Dallas Junior Bar Wives.



MORE CALLERS SCHOOLS

CHICAGO, ILLINOIS, Callers' School, July 21-24, Adjacent to O'Hare Int. Airport Lee Kopman, Dave Taylor & Jim Mayo/Choreography, teaching, program, sight....Write Dave Taylor, 1112 Royal St. George, Naperville IL 60540

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en, succulent steamed clams (in the shell), sweet corn on the cob, deep water lobster, all baked in the ancient and traditional manner of the coastal Indians, will form the main feast. When you finish this gastronomical delight, chilled watermelon will follow.

Four sittings will be served on Friday. The timing has been selected to permit tired dancers the opportunity of participating in a most delectable experience while taking a break from the crowded schedule. Special buses will transport dancers to Birch Grove Park for the feast.

Reservations must be made for this event in advance. Write Peter and Jennie Zukauskas, 314 E. Broadway, Bel Air MD 21014.

SQUARE DANCING

Four hundred callers have registered, including many nationally-known callers who will contribute their talents to present workshops and specialties as well as calling. Five levels of dancing will be available and each room will be marked with the type of dancing and the actual calls to be used (from the Callerlab breakdown). Both dancers and callers will have a complete knowledge of the level for the room.

ROUND DANCING

Round dancing will start with impromptu rounds at 9 a.m., Thursday, in the Atlantic City Ballroom. Spotlight on Rounds will be held from 10 to 11 a.m. Rounds shown will be taught during the afternoon in the Sea Shell and Sea Gull rooms. Panels, clinics, styling clinics, and a round dance seminar will be held. Teaching will be in



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MGR #5504A LET'S CUDDLE (Round Dance)

Choreography by Art 'n Evelyn Johnson

MGR #5504B HAPPY SOUNDS (Round Dance)

Choreography by Bill & Dottye Stephenson, St. Ann, Mo.

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Dancing for everyone will include the teaching of eighteen easy dances, eighteen intermediate dances and twelve advanced dances.

Round Dance panels will include such topics as: Write a Round Dance, Read A Cue Sheet, Round Dancing for Non-Round Dancers, Round Dance Terminology, Encouraging New Round Dancers, International Dancing, Round Dance Choreography, Teens in Round Dancing, Fox Trot, Round Dance Sounding Board and Round Dance Seminar.

CONTRA DANCING

The Shorelines Room will feature contra dancing ten hours a day, all three days. There will be two "levels" — Beginner and mainstream. For beginners the dances will be relatively easy, instructions will be detailed, and there will be adequate walk-thru. During the mainstream hours, dancers will be expected to know basic contra concepts

of double minor, triple minor, single progression, double progression, proper and alternate positions, contra corners, crossing and phantom couple. There will be no instructions in basics, minimum walk-thru and more complex patterns.

TRADITIONAL SQUARES

The Shorelines Room will also feature one hour of traditional squares each morning — square dances that have stood the test of time. There will be New England Dances, French-Canadian squares, Kentucky running sets and Appalachian Dances. Also each morning, an hour of old tyme couple dances will feature such rounds as Cotton-Eyed Joe, Varsouviana, Gay Gordons, Blackhawk Waltz, Boston Two-Step and Veleta.

The Contra After-party to be sponsored by the New England Contra Callers will provide live music. If you've never danced a contra to live music, you've never danced!



Joe Prystupa



Singing Sam Mitchell

TNT 103 POWDER YOUR FACE

Called by Joe Prystupa

TNT 104 DON'T BE A BABY

Cued Round by Jeanne Heeter

TNT 105 FIDDLER'S FANCY/PISTOL PACKIN' HOEDOWN

TNT107 FREIGHT TRAIN

Called by Singin' Sam Mitchell

TNT 108 BABY BABY

Called by Joe Prystupa

TNT 109 IT'S SO EASY TO LOVE YOU

Called by Joe Prystupa

TNT 110 YOU'RE THE REASON

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ADVANCED AND CHALLENGE

Recommended for the advanced dancer only will be seven hours of dancing a day, two hours of which will be workshops. Introduction to Advanced will be programmed at a time when dancers of all levels are invited to try — 1 to 2 p.m. every day.

Challenge dancers may dance eight hours each day to some of the nation's top challenge callers. Floor levels will be extended challenge level, basic challenge calls, and current popular experimental calls. A challenge after-party will be held each night at the Holiday Inn.

It's obvious from this news release that the 26th National Convention committee has endeavored to provide something for everyone. Don't miss the unique salt-sea, gay nineties flavor of Atlantic City combined with your favorite form of square dancing. Meet us on the Boardwalk in Atlantic City for the time of your life.....

TRAIL DANCES

June 17— White Rose Squares present Harry Border, Jack Carver, Jack Hatfield at the 4H Center, Bair, Penn.; 8-11 p.m. Contact Ernie Lees, RD 5, York PA (717-266-3516).

June 20— Dancing Travelers Club presents Dave Friedlein, Bob & Lucille Wible at Seaworld, Aurora, Ohio; 6-9 p.m. Contact Sue Friedlein, 18313 Haskins Rd., Chagrin Falls OH 44022.

June 21— Northern NJ S/D Assoc. presents Ron Vizard at the High School, Montville, N.J. Contact Wanta & Stan Blanchard, 3 Pequannock Av., Pequannock NJ 07440 (201-694-7987).

21— Riptides S/D Club, Virginia Beach, Va. present Wade Driver, Pat Barbour, Bob Baier. Contact Warren Bergland, 345 Lynn Shores Dr., Virginia Beach VA 23452 (804-486-1943).

June 22— Susquehanna Valley S&R/D Assn present Milt Neidlinger, Paul Andrews, Gleason Crumbling, Jim & Mary Ellen Waters, Don & Roberta



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TRAIL END DANCE

June 22— Round Dance, Shelbourne Hotel on the Boardwalk. Write Phil & Royna Thomas, 11 Heather Hill Way, Bridgewater nj 08807.

TRAIL OUT DANCE

June 27— Lighthouse Squares presents Wade Driver, Bob Baier, Pat Barbour at the Berea Fairgrounds, Berea, Ohio, 8-11 p.m. Write Burdicks at this magazine or call 419-433-2188.

EVENTS, Continued

Michigan— Camper Rounds, Hillsdale; May 27-30. Write Frank Lehnert, 2844 S. 109, Toledo OH 43611

Florida— 24th Ann. S&R/D Convention, Lakeland Civic Center; May 27-29; Chris Vear, Lee Kopman, Charlie & Marge Carter. Write Convention, 135 Sterling Dr., Lakeland FL 33801.

Pennsylvania— 18th Ann. Dance Round-up, Gettysburg College; May 28 (Res. only). Write Marion & Beverly Myers, RD 1 Box 431, New Oxford PA 17350.

Ontario— 17W S/D Club Roundup, Walden Arena, Lively; May 28. Write Liz & Dave Farstad, 272-7th Av., Lively, Ontario P0M 2E0.

Wisconsin— Memorial S&R/D Weekend, Fease's Shady Rest Lodge, Rhinelander; May 28-30. Write E. Elias, 5106 S. Menard Dr., New Berlin WI 53151.

COVER TALK

Needless to say, although Mr. and Mrs. Carter have been much too busy lately to resume their once-active square dance interest, there have been rumors that in the very near future they will be seen at a square dance event, possible in Georgia, or there will be a "square dance gala" at the White House. Our cover candids are proof positive of their swinging style a few years ago in their home state, thanks to Virginia McDonald of Macon.



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Bob Baier



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- RR-108 NOTHING EVER HURT ME by Pat Barbour
- RR-109 SUPPORT YOUR LOCAL HONKY TONKS, Wade Driver
- RR-110 NEW YORK CITY by Bob Baier
- RR-111 IF YOU GOT THE MONEY by Wade Driver
- RR-301 RHYTHM SPECIAL (Hoedown) by Wade Driver
- CD-203 BORN IN THE COUNTRY by Chuck Meyer
- CD-204 TODAY I STARTED LOVING YOU, James Maxey
- CD-205 PERFECT MATCH by Gil Crosby
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2041— TWO STEP RHYTHM, Cued by Bill Tracy* (R/D)
2040— PUFF THE MAGIC DRAGON, Caller: Nate Bliss*
2039— TULSA/RAWHIDE (2 hoedowns)
2038— SOMETHING NICE ABOUT YOU, Marshall Flippo*

DANCE RANCH RELEASES:

- 640— SECOND FLING, Caller: Ron Schneider*
639— REUNION WALTZ, Cued by Herb Egender (R/D)
638— HEY THERE, Cued by Herb Egender* (R/D)
637— BABY FACE, Caller: Frank Lane*

BOGAN RELEASES:

- 1293— I Can't Get Used to Sleeping Without You, Andy Petrere*
1292— FULL TIME JOB, Caller: Lem Gravelle*
1291— LITTLE MISCHIEF, Caller: Lem Smith*

LORE RELEASES:

- 1157— JANIE, Caller: Johnnie Creel*
1156— MEXICAN JOE, Caller: Tim Hohnholt*
1155— AH SO PRETTY LITTLE GIRL, Caller: Harold Bausch*

SWINGING SQUARE RELEASES:

- 2374— ONE TIME TOO MANY, Caller: Harold Finney*
2373— MISTER PIANO MAN, Caller: Foggy Thompson*

ROCKING A RELEASES:

- 1366— WALKIN OVER YONDER, Caller: Doyce Massey*
1365— UNDER YOUR SPELL, Caller: Allie Morvent*

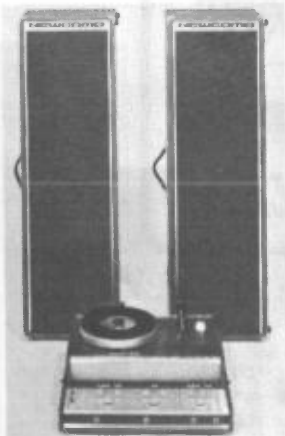
BEE SHARP:

- 211— Teacup Chain, Instructions; Caller: Dave Taylor
210— Breaker One, Two, Three; Caller: Dave Taylor
209— Breaker Three; Caller: Dave Taylor
208— Square Chain Thur; Caller: Dave Taylor
105— Cherokee Maiden, Caller: Jack Ritter*
106— I'll Be Loving You Forever If I Can; Caller: Dave Taylor

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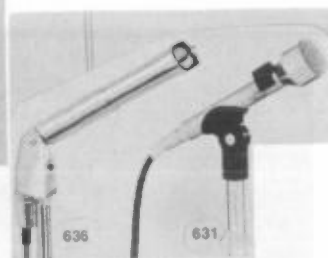
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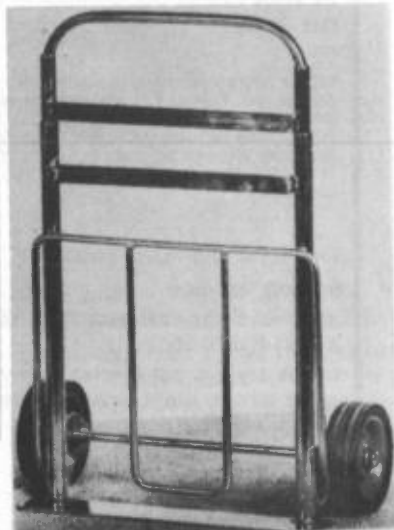
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STRAIGHT TALK, Continued

would be beyond your ability?

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We work our tails off to sell square dancing. It's time to admit that they don't really need us, we need them. Outlaw lessons for five years and see what will happen to present clubs. We won't need a local caller, a traveling caller, an *American Squaredance* maga-
zine.

Why dont you go square dancing this week and find the most important couple in your hall, more than likely in the back? Bring them up front and make the caller aware of their presence so that you don't all participate in lesson No. 1 of "How To Lose The Most Important Couple."

S/D RECORD REVIEWS, Continued

rather than mainstream maneuvers. This may limit the sale unless your group is using *ah so* and *wahoo*. Music is good Thunderbird and the melody is easy to work with. FIGURE: Heads pass thru, chase right, boys run, right and left thru, star thru, pass thru, do-sa-do, ocean wave, ah so, wahoo, slide thru, swing corner, allemande left, promenade.

ROLL TRUCK ROLL— Wild West 1-33

Caller: Larry Jack

Another in the vocal accompaniment series on this label. The melody is reminiscent of "Rocky Top." The figure, while adequate, features what is fast becoming a much-overworked *ferris wheel*. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, centers star thru, allemande left, pass one, swing the next, promenade.

YES, YES IN YOUR EYES— Scope 610

Caller: Wes Wessinger

An adequate version of the old popular song with an introduction featuring



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FEEDBACK

Betty Card (March 1977 issue) made some very worthwhile comments about the call *do-sa-do*. It does seem necessary to preserve the *do-sa-do* since using the waist swing causes many of the following movements to feel awkward, yet there are instances where the waist swing lends itself to style and stability.

The best name for a waist swing would probably be "Hungarian Swing" since that is what it closely resembles. Some callers already use "Hungarian

swings" to liven up singing calls and all round dancers should be familiar with the "Hungarian Swing" that is found in "Maria Rhumba."

Dancers can have fun with the waist swing and with some guidance from the callers and Callerlab the awkward uses of the movement would most likely disappear.

Tom Mohney
Oil City, Pennsylvania

S/D RECORD REVIEWS, Continued

grand sashay. FIGURE: Heads square thru, corner *do-sa-do*, ocean wave, recycle, sweep a quarter, slide thru, right and left thru, dive thru, square thru three-quarters, swing corner, promenade.

SUN COMING UP THIS MORNING—Thunderbird 163; Caller: Bill Volner
The melody line on this latest Thunderbird, while adequate, was unfamiliar enough to us that we felt this record could be used as a very good patter. It also features a key change in the figure first time through for the heads, and first time through for the sides. FIGURE: Heads flutter wheel, sweep a quarter, pass thru, star thru, pass thru, chase right, boys run, square thru three-quarters, courtesy turn, ladies lead Dixie style, ocean wave, girls trade, boys turn back, promenade.

HELLO I'M A TRUCK—Wild West 1-32; Caller: Marv Lindner

A strictly novelty tune which some truck driving callers might enjoy. Callers should be advised that there is an exceptionally long tag of 32 beats on the end, during which time the dancers will have to stand and listen to your story. There is a key change in the end break. FIGURE: Heads square thru, *do-sa-do*, swing thru, boys run, ferris wheel,

double pass thru, track two, swing corner, allemande left, promenade.

TODAY I STARTED LOVING YOU AGAIN—Circle D 204; James Maxey

FIGURE: Four ladies chain, heads promenade half, lead right circle four, slide thru, eight chain three, left allemande, walk by one, swing the next, promenade.

TAKE IT EASY—Riverboat 111
Caller: Keith Gylfe

FIGURE: Heads promenade half, down the middle, right and left thru, square thru, *do-sa-do*, swing thru, boys trade, turn thru, left allemande, promenade.

Patter Record

TULSA/RAWHIDE—Blue Star 2039

While this was the only patter this month, it is well above average. We found the "Tulsa" side, with some very good guitar work as well as smooth fiddling, to be most usable. This is one of the few patters that has received dancer comment and this is unusual. The "Rawhide" side has a bit of traditional flavor.

DANCER INTEREST SERIES

All Bee Sharp Dancer Interest Series records are recorded by Dave Taylor:

206—Featuring Touch $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$

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209—Featuring Breaker Three

210—Featuring Breaker 1, 2, 3

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If you publish a directory for dancing info, I will be glad to be of service for this area: Randal Phillips, caller; 762 Westwood, Abilene TX 79603. (915-672-5912)

Randal Phillips

R/D RECORD REVIEWS, Continued

Sam— MCA 40670

Choreography by Al & Nancy Field

Good music to popular tune by Olivia Newton-John; high-intermediate waltz with different figures and positions.

SPEAKING OF SINGLES, Continued

March 19 were representatives from Square-UMs (Univ. of Maryland), Rutgers Promenaders (Rutgers Univ. New Jersey), Patriot Squares (George Mason Univ., Va.), Tech Squares (MIT, Mass.), Tech Trompers (VPI and SU, Va.), Frostburg State College (Md) and Univ. of Florida.

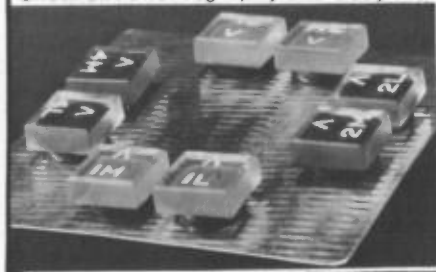
Announcements of several regional dances were made, including a Trail-End dance, June 21, at the Shelbourne Hotel in Atlantic City. Rutgers Promenaders will sponsor the free dance from 8 to 11 p.m.

Plans are being made to hold the first national meeting of NFYASDC at the Atlantic Convention. Tentative events include a trail-out dance on Sunday and a young adult after-party during the convention. Clubs and individuals on the mailing list will receive notice of events when plans are definite.

The Federation roster has complete information from Rutgers Promenaders, Square-UMs and Tech Squares. Other college or young adult clubs are invited to send information, which should include club name, caller's name, address and phone; officers' names, addresses and phones; college name, if a college club. Upon receipt of this, a copy of the newsletter and roster will be sent. Individuals who would like to receive the newsletter for one year may send \$1.00 to Carol Schafer, 2861 Cushing Road, Camden NJ 08104.

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SUBSCRIPTION DANCES

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Contact: Bob & Nancy Ellis

LAKE PLACID, NY; Friday, May 13
Contact: Phil & Mary McKinney

POTSDAM, NY; Sunday, May 15
Contact: Walt & Ruth Pharoah

KENOSHA, WIS.; Sunday, May 15
Contact: Bob Wilson or Chuck Wacaser (Calling)

SAN ANTONIO-AUSTIN, TX; Tuesday, May 17
Contact: Dave Allen

KILLEEN, TX; Wednesday, May 18
Contact: Paul & Amanda Greer

HOT SPRINGS, AR; Thursday, May 19
Contact: Cal & Sharon Golden

DENTON, TX; Friday, May 20
Contact: Harold Scripture

ANNISTON, AL; Saturday, May 21
Contact: Bob & Mary Frances Eccleston

RIALTO, CA; Monday, May 23
Contact: "Speedy" Spivacke or Johnnie Scott

GRENADE HILLS, CA; Tuesday, May 24
Contact: Bill Kramer

SHEFFIELD, PA; Sunday, May 29
Contact: Larry Fitzgerald

BOONVILLE, NY; Friday, June 3
Contact: Rocky Russell

KIRTLAND, OHIO; Tuesday, June 7
Contact: Russ & Ginny Perfors

GERMANTOWN (Memphis), TN; Wed., June 8
Contact: Ed & Sally Ramsey

HARDY, ARKANSAS; Thursday aft., June 9
Contact: Virginia & Percy Vining

MOUNTAIN HOME, AR; Thurs. evening, June 9
Contact: Murel Partee

SILAM SPRINGS, AR; Friday, June 10
Contact: Dub Hayes

GRENADE, MS; Saturday, June 11
Contact: Joe Harding

DILLARD, GA; Monday, June 13
Contact: Jerry & Becky Cope

MINERVA, NY; Wednesday, August 10
Contact: Bill & Mary Jenkins

SPRING GULCH, PA; Saturday, August 20
Contact: Pete & Joyce Kaiser

CHARLESTON, SC; Thursday, August 25
Contact: Tony Oxendine

BEREA, OHIO; Monday, September 19
Contact: Al & Lou Jaworske, Dave Stevenson

CHARDON, OHIO; Friday, September 23
Contact: Ed & Claire Martin

COLORADO SPRINGS, CO; Sunday, Sept. 25
Contact: Fred & Ruth Staeben

FARGO, N.D.; Tuesday, September 27
Contact: Don & Martha Littlefield

GRAND FORKS, N.D.; Wednesday, September 28
Contact: Virgil McCann

BELLEVEILLE, IL (St. Louis area); Sept. 30
Contact: Joe & Marilyn Obal

HAMILTON, ONT.; Thursday, October 6
Contact: Marge & Gerry Johnston

HASKINS, OHIO (Toledo area); Sunday, October 9
Contact: Mary & Jim Batema, Jack & Lil May

PEORIA, ILLINOIS; Monday, October 10
Contact: Paul & Ruth Helmig

WYOMING, MI; Tuesday, October 11
Contact: Frank Randall

SPRUCE PINE, N.C.; Thursday, October 13
Contact: Pittmans/Phillips

CAMILLUS (Syracuse) NY; Sunday, October 16
Contact: Tom & Faye Tomlinson

HUDSON, NY; Friday, November 4
Contact: William & Eleanor McIntyre

BOWLING GREEN, KY; Friday, November 11
Contact: Curtis & Barbara Pinson

JOHNSTOWN, Pennsylvania; Sun., November 27
Contact: Charles, Stephey or Jim McNulty

STUART, FL; Friday, December 2
Contact: Jack & Betty Hoskens

MONTGOMERY, ALA.; Saturday, Jan 6 [tentative]
Contact: Wayne Nicholson

AUGUSTA, GEORGIA; Thursday, January 12
Contact: Don Greer

VIRGINIA BEACH, VA; Friday, January 13
Contact: Warren & June Bergland

PISCATAWAY, NJ; Friday, January 20
Contact: Bob & Mary Rankin

CINCINNATI, OHIO; Tuesday, January 31
Contact: Flo Rohe

NEW BRIGHTON, PA; Saturday, February 11
Contact: Jim & Lois Hume

PARKERSBURG, W.V.; Friday, March 3
Contact: Keith & Karen Rippeto

CHARLESTON, WV; Thursday, March 16
Contact: Erwin Lawson

CHATHAM, IL; Saturday, March 18, 1978
Contact: Larry Perks

CENTRAL CITY, KENTUCKY; Saturday, March 25
Contact: Charles Ashby

WHITE PLAINS, NY; Saturday, April 15,
Contact: Richie Andrews

KINGWOOD, W.V.; Friday, April 28
Contact: Frank & Jean Slagle

PETERBORO, ONTARIO; Wed., May 24, 1978
Contact: Bob & Jayne Jaffray

BELLEVEILLE, Illinois; Fri., Sept. 29 1978
Contact: Joe & Marilyn Obal

PEARISBURG, Virginia; Oct. 7, 1978
Contact: Dan & Pat Hickey

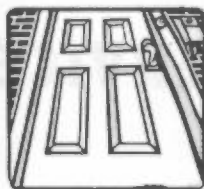
WYOMING, Michigan; Tues. Oct. 10 1978
Contact: Frank Randall

VIRGINIA BEACH, VA.; Friday, Jan. 12, 1979
Contact: Warren & June Bergland

NOTE: Stan calls at all dances unless otherwise noted. Write this magazine for info on how YOU can sponsor a NO-RISK ASD Subscription Dance.

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Book Nook

by Mary Jenkins



TWENTY-FOUR EARLY AMERICAN COUNTRY DANCES, COTILLIONS AND REELS FOR THE YEAR 1976 Carefully Selected by James E. Morrison, Dancing Master

Long after the Bicentennial Year 1976 has passed, groups who learned the dances of the Revolutionary Era will continue to dance them, not only for demonstration or exhibition, but also for their own pleasure and enjoyment. American will continue to grow older (as we all do) and dances of the past will not be set aside never to be danced for another hundred years! So if you do not have this book in your dance library or collection, get it, read it, enjoy it, learn and then teach the dances. It will be well worth your time and money spent.

Both manuscript and printed sources have been utilized for this book. (In most cases the dance notations are printed or copied without tunes in the original sources. Dances in this period were made up to the popular tunes of the day and the name of the dance was almost always the name of its tune. Most of the tunes were drawn from manuscript sources, as the printing of dance music lagged far behind the printing of dance figures in American until the beginning of the 19th century.

This little "paper back" has not only the dances and music but also gives much information about and history of dances of the early days.

Among the interesting things, Mr. Morrison tells us that the country dances were the most popular of all dance forms of the late 18th century. They were equally common in a ballroom or a tavern, at a high society "turtle frolic" or a rural wedding. On any formal occasion, the ladies drew numbers for places in the country dances, and partners were often drawn in the same manner. It was the prerogative of the lady standing at the head of the set to name the next dance, and following that dance, the first couple would take the place at the foot of the set.

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Oct. 28-29 Owatonna, MN
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SIMPLE SEMANTICS

or.... how to separate the squares from the triangles with a few well-chosen words.

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If you find yourself in a social situation sometime where there's not a familiar face in the crowd, and you crave the companionship of a friendly square, just innocently sprinkle your small talk with a few gems from our special jargon.

Dancers, of course, will respond immediately, rush to your side and make you feel wanted and loved.

But you're in for a long, lonely night if you mention.....

HASH— and someone sets the table.

A TIP— and wallets are flashed.

A CALLER— and all eyes rivet on the front door.

A SQUARE— and a violent pro-hippie pitch is made.

A CALICO BALL— and responses range from "not very practical" to "For a new baby?"

A CHALLENGE— and a frustrated fencer screams "En garde!"

BOX THE GNAT (OR FLEA)— and a flyswatter is promptly produced.

SWING ON THE CORNER— and there's a traffic jam in the coatroom.

PATTER— and the inevitable question is asked, "of little feet, my dear?"

RECYCLE— and the classic conservationist in the bunch wakes up and orates for an hour.

DAISY CHAIN— and the guy wearing the tie with purple penquins proudly states that *his* grandmother was a Vassar graduate, too.

WHEEL AND DEAL— and you get a lecture about conning your fellow Americans.

TWIRL— and you're reminded that you are too old for the baton bit.

CLOG— and the group's fashion place haughtily announces that *hers* were handcrafted in Sweden.

PEEL THE TOP— and (except for a few show-offs) your words are greeted with stony silence.

STAR— and you get directions to the nearest planetarium.

TRANSFER— and you start what amounts to a brawl about the public transportation system.

SEESAW— and the conversation switches to playground equipment.

PARTNER TRADE— and after the initial blushes, some hushed and hurried husband/wife conferences are held.

OCEAN WAVE— and a trip to the mountains is offered as a more attractive alternative.

CAST OFF— and all the knitters in the group unravel their ears.

RETREAD— and you're advised to invest in new tires.

SWEEP A QUARTER— and you're told that it's easier to stoop down and pick it up.

SPIN THE TOP— and some cutesy middleaged voluptuary winks slyly and says that he prefers "Spin the bottle."

CIRCULATE OR MIX— and everyone gets up and starts to mill about aimlessly.

CLUB DANCE— and you are chided for your primitive cave-person tendencies.

STAR PROMENADE— and a young unattached female asks you where Robert Redford takes his daily walk.

DOS-SI-DOS— and someone checks to see if the bread is rising properly.

BACKTRACK— and you're asked to quit repeating yourself.

Now let's say that you fail to find a square dancer to relieve the boredom and you really want to leave the gathering but are reluctant to make the first move.

Just stand right up and announce in a loud voice that you are a "knothead," an "idiot," or an "angel" and that you have a badge to prove it.

That'll clear the hall!

